

**WORDS, IDEAS AND MUSIC:**

**A Study of Tchaikovsky's Last Completed Work,  
The *Six Songs*, Opus 73.**

by

**HELEN ELIZABETH RUDEFORTH**

A thesis submitted to the School of Humanities of the  
University of Birmingham for the degree of  
DOCTOR OF PHILOSOPHY

Departments of Russian Language  
& Literature; and Music  
School of Humanities  
The University of Birmingham  
September 1998

UNIVERSITY OF  
BIRMINGHAM

**University of Birmingham Research Archive**

**e-theses repository**

This unpublished thesis/dissertation is copyright of the author and/or third parties. The intellectual property rights of the author or third parties in respect of this work are as defined by The Copyright Designs and Patents Act 1988 or as modified by any successor legislation.

Any use made of information contained in this thesis/dissertation must be in accordance with that legislation and must be properly acknowledged. Further distribution or reproduction in any format is prohibited without the permission of the copyright holder.

MOD 6244930  
19903545



## **ABSTRACT**

This study focuses on P.I. Tchaikovsky's last completed work, the richly symbolic *Six Songs*, Opus 73. It demonstrates for the first time how Tchaikovsky's significant literary talents impacted on his song output in general, and on this cycle of songs in particular, providing us also with new insights into his personality. The composer selected and sequenced the poems used for the Opus 73 set to form the cycle of texts himself. The resulting songs are underpinned by a network of internal connections, which parallel the techniques used in the original poems in remarkable ways and link subtly with coded fate messages found elsewhere in the composer's output. The study presents evidence which enhances Pyotr Il'ich's reputation as a skilled manipulator of words, ideas and music.

The number of words contained in this thesis (excluding appendices and bibliography) is: 75,010.



## **ACKNOWLEDGEMENTS**

I gratefully acknowledge the encouragement, enthusiasm and unstinting support of Professor A.D.P. Briggs of the Department of Russian Language and Literature of the University of Birmingham during the course of my research.

I also thank those in the Music Department of the University for their input: Dr. Jan Smaczny for his early encouragement and Professor Colin Timms for criticising and commenting on my final drafts.

The publishers *Izdatel'stvo Muzyka*, Moscow have kindly permitted the reproduction of the musical examples from Tchaikovsky's songs, which appear in this thesis.

I am also grateful to V. Boyko for her expert advice in the area of graphology.

## TABLE OF CONTENTS

	Page
<b>Introduction</b>	1
<b>Chapter 1: Literature as a source of inspiration for P.I. Tchaikovsky</b>	3
Tchaikovsky's literary legacy	3
The composer's responses to literature	9
Tchaikovsky, the literary commentator	14
Tchaikovsky, the poet	19
A brief note on Tchaikovsky's literary codifications	26
<b>Chapter 2: The songs</b>	28
An introduction to <i>romansy</i> : nineteenth-century Russian art songs	29
Tchaikovsky's songs: a brief overview	36
Why did Tchaikovsky write songs?	38
Tchaikovsky's choice of texts	39
Thematic trends	41
What did Tchaikovsky think of his songs?	46
What have critics said about Tchaikovsky's songs?	47
An introduction to the <i>Six Songs</i> , Opus 73: the Rathaus texts	54
An introduction to Tchaikovsky's musical codes	61
<b>Chapter 3: A critical analysis of the Rathaus poems</b>	75
<b>Chapter 4: A critical analysis of the <i>Six Songs</i>, Opus 73</b>	102
No. 1 <i>We sat together</i>	103
No. 2 <i>Night</i>	121
No. 3 <i>On this moonlit night</i>	134
No. 4 <i>The sun has set</i>	146
No. 5 <i>Mid sombre days</i>	154
No. 6 <i>Again, as before, alone</i>	164
The cycle	185
Melodic Fate motifs	200
<b>Chapter 5: The <i>Six Songs</i>, Opus 73: Tchaikovsky's farewell</b>	222
The debate so far	222
Further speculation	228
The evidence of the <i>Six Songs</i> , Opus 73	230
The dénouement theory	232
Appendices	247
Bibliography	388
Discography	398

## LIST OF TABLES

<u>The scores</u>	Example	Page
No.1, score	Ex. 4-1	102 (a)
No.2, score	Ex. 4-9	120 (a)
No.3, score	Ex. 4-15	133 (a)
No.4, score	Ex. 4-23	145 (a)
No.5, score	Ex. 4-32	153 (a)
No.6, score	Ex. 4-36	163 (a)

The *Six Songs*, Opus 73: scores (complete), see appendix 12.

## LIST OF APPENDICES

Appendix 1	Literary materials written by Tchaikovsky, later published.	248
Appendix 2	Main locations of Tchaikovsky manuscripts.	251
Appendix 3	Verses written by Tchaikovsky, later set to music in songs or choral works.	252
Appendix 4	Examples of poems written by Tchaikovsky (unrelated to musical output).	264
Appendix 5	The songs of P.I. Tchaikovsky: a biographical context.	274
Appendix 6	Chronological list of Tchaikovsky's compositions and their dedicatees.	280
Appendix 7	Why did Tchaikovsky write his songs?: Motives for song composition.	299
Appendix 8	Summary of main poetic themes of Tchaikovsky's surviving songs (with links to Opus 73).	306
Appendix 9	Examples of settings of Rathaus poems by other composers.	345
Appendix 10	Tchaikovsky's five letters to D.M. Rathaus.	346
Appendix 11	Table of words that are repeated in the Rathaus poems.	352
Appendix 12	The scores, <i>Six Songs</i> , <i>Opus 73</i> : complete.	356
Appendix 13	A graphological interpretation of Tchaikovsky's signatures.	378
Appendix 14	Copy of title page, manuscript (No.6), encircled signature.	382
Appendix 15	Samples of Tchaikovsky's signatures from age 7.	383

## LIST OF DEFINITIONS AND ABBREVIATIONS

- The poet's texts used by Tchaikovsky in his *Six Songs*, Opus 73 are consistently labelled according to their positions within the Tchaikovsky set, rather than with reference to the order in which Rathaus wrote them originally. For example, the text *We sat together* will be referred to as text No.1.
- Tchaikovsky's songs are labelled using the short-hand 'opus number/number of song in set', wherever appropriate. For example, 60/1 denotes Opus 60, No.1. Songs without opus are given their full titles.
- Dates are given in Old Style (i.e. twelve days behind the Western calendar) when referring to dated manuscripts or documents. Otherwise both Old Style and New Style equivalents will normally be given. This will help avoid confusion between the Julian calendar dates used in Russia throughout Tchaikovsky's lifetime and the Gregorian system adopted there post-1918.
- Transliteration of Russian script is based throughout on Library of Congress practice, with modifications to aid clarity as appropriate (e.g. Petr becomes Pyotr, etc.). For the same reason, certain names, such as Jurgenson, von Meck, Tolstoy and Mey retain their more familiar transliterated spellings, and names ending in the suffix '-ский' are usually transliterated as '-sky' (instead of the more correct '-skii'). Thus the composer's surname will normally be spelt 'Tchaikovsky'. However, the variant 'Chaikovskii' will be employed, as appropriate, when referring to documents or publications written in the Russian language. Transliterations which occur within quoted texts always retain the spellings employed by the original authors.

## INTRODUCTION

Pyotr Il'ich Tchaikovsky (1840-1893) has acquired a remarkable reputation for his contribution to Russian music and has become a household name throughout the western world over a century after his death. However, his songs are still relatively little known outside Russia and his interest in literature and his achievements in this field are largely unheard of or are misconceived and underestimated. The present study aims to explore the extent to which Tchaikovsky was able to manipulate texts effectively and appropriately in composing his songs. More specifically, it aims to reveal the extent to which the composer demonstrated high-level literary sensibilities and understanding of literary processes, and was able to respond to, parallel and develop these essentially *literary* techniques in his setting of D. Rathaus's texts in the music for the *Six Songs*, Opus 73.

In order to do this, it will be necessary first to consider the range and depth of Tchaikovsky's poetic and literary experiences in general and to introduce the concept of Tchaikovsky as a *man of letters*. Chapter One will therefore highlight the nature of his literary legacy. It will then touch upon the critical questions of how well-read the composer was, and, by extension, how well-qualified he was to make the critical judgements that he made on the literary work of others; how perceptive Tchaikovsky was in understanding the technicalities and processes of poetry; and, by extension, how good a poet he was himself. It will also be important to address the question of what drew him so strongly to literature and, especially, to poetry. If indeed the composer can be seen objectively to have specific skills in manipulating and truly understanding poetry, then this will impact greatly upon the assertion that Tchaikovsky responded to the Rathaus texts with sympathetic genius. After all, it was Pyotr Il'ich who created the original cycle of poems himself: he selected and ordered the six texts from those that Rathaus had sent him.

Chapter Two will provide a concise introduction to mid- and late-nineteenth century song-writing in Russia and will briefly survey Tchaikovsky's one hundred and three surviving songs in order to place the *Six Songs*, Opus 73 in context. The status of the songs in general (and their literary origins) will be reviewed in conjunction with contemporary and subsequent criticism both from Russia and the West. This chapter will also consider what motivated Pyotr Il'ich to write *romances* (*romansy*, or Russian art songs) at regular intervals throughout his working life. The generic characteristics and themes of the songs will be identified, where they are clearly related to, or clearly anticipate, the Opus 73 set.

The next two chapters bring us to the central focus of this study, which is the detailed analysis of the literary symbolism and the musical symbolism of the set of Opus 73 songs. Chapter Three will provide a critical analysis of the Rathaus texts as individual poems and will describe how these texts operate on many different levels. It will also demonstrate how the poems are so cleverly interrelated that they can indeed be considered cyclical. Chapter Four will similarly analyse the musical symbolism of each of the songs in turn. Particular attention will be drawn to the technical processes which link the original poems with the Tchaikovsky settings. The main aim of this chapter will be to identify the ways in which Tchaikovsky seemingly went to the very heart of these texts, acknowledging, responding to and developing multiple layers of musical symbolism entirely in sympathy with the original texts.

The final chapter will reassess the position of the *Six Songs*, Opus 73, in the context of the composer's output as a whole, highlighting their crucial (and hitherto unrecognised) importance in shedding light upon Tchaikovsky's character, personality and state of mind in 1893, the year of his death.

## CHAPTER ONE

### Literature as a source of inspiration for P. I. Tchaikovsky

Pyotr Il'ich Tchaikovsky, a life-long lover of literature, was a great deal more competent as a writer, poet, and dramatist than many have supposed. His literary skills have been overwhelmingly obscured by his expertise as a composer. In order to assess the degree to which Tchaikovsky can realistically be thought of as a perceptive man of letters, it is important to refer to the body of evidence: his published output; his literary experiences; his documented attitudes to literature; and his specific expertise as a poet. The extent to which the composer can be said to have literary abilities and sensibilities will impact greatly upon our later assertion that he truly recognised the nuances and complexities of the poetic texts that he used for his Opus 73 songs and was able to respond to them with sympathetic genius.

#### *Tchaikovsky's literary legacy*

Pyotr Il'ich produced a remarkable number of written works during the course of his life. Although a number of manuscripts are now lost, the Complete Edition of his works represents a substantial portion of Tchaikovsky's surviving musical and literary legacy. This effectively comes in two parts: the Russian Complete Edition of Tchaikovsky's musical works (sixty-two volumes published in Moscow/Leningrad between 1940 and 1971;<sup>1</sup> and the *Complete edition of literary works and correspondence*<sup>2</sup> (seventeen volumes, published in Moscow between 1953 and 1981). The composer destroyed many of his diaries, but those which survive were published in 1923, edited by his brother I.I. Tchaikovsky. Pyotr was a prolific diary- and letter-

<sup>1</sup> These tomes contain all of the composer's surviving works except for his church music.

<sup>2</sup> *Polnoe sobranie sochinenii: literaturnye proizvedeniia i perepiska* ('Complete edition: literary works and correspondence'), 17 vols. (Moscow, 1953-81). [Hereafter this will be abbreviated to *Complete Ed.*]

writer. Nearly three-quarters of his *Complete edition of literary works and correspondence* consists of letters written by the composer to various friends, family members, acquaintances and colleagues. This collection contains transcripts of over five thousand letters dated between 1848 and 1893. Appendix 1 cites eight further tomes of primary source materials of this type. Pyotr Il'ich's writing was not limited simply to informal personal expressions, though. The composer could not resist writing his own poetry, using selected texts as stimuli for song composition. He also wrote, co-wrote or adapted the libretti for most of his ten operas, including *The Voevoda*, *The Oprichnik*, *Eugene Onegin*, *The Maid of Orléans*, *Mazepa*, and *The Queen of Spades*. Tchaikovsky wrote two books on musical theory: *Guide to the practical study of harmony* (published Moscow, 1872) and *A short manual of harmony adapted to the study of religious music in Russia* (published Moscow, 1875). Both of these books are listed as 'major literary works' by the eminent biographer of Tchaikovsky, David Brown.<sup>3</sup> Also published were a number of Pyotr Il'ich's critical articles and reviews, some of which were released posthumously. Tchaikovsky was a respected music critic of his day. He wrote many articles for journals and newspapers, which earned him a few extra roubles. The article 'Wagner and his music', published in the *New York Morning Journal* on 3rd May 1891, is a noteworthy example of his mature style in this genre. A substantial collection of Tchaikovsky's works of criticism was put together by the critic Herman Laroche, first published as *P.I. Chaikovskii: muzykal'nye fel'etony i zametki* [P.I. Tchaikovsky: musical features and observations] (Moscow, 1898).<sup>4</sup> Pyotr Il'ich did not confine himself simply to writing about music, however; his literary skills even extended to producing translations of texts and libretti from originals in French, German, Italian and English. Many were consigned to print. David Brown confirms the standing of

---

<sup>3</sup> David Brown, *Tchaikovsky: a biographical and critical study*, 4 vols., Gollancz (London, 1978-1992), volume 4: *The final years*, p.510.

<sup>4</sup> The book, *P.I. Chaikovskii: muzykal'no-kriticheskie stat'i* ('Tchaikovsky: musical-critical articles'), ed. Yakovlev, V.V. (Moscow, 1953) is another important publication of this type.



Tchaikovsky's translation of da Ponte's *The marriage of Figaro* (1875) by including it in the list of 'major literary works', mentioned above.<sup>5</sup> Pyotr Il'ich's translation into Russian of F.-A. Gevaert's *Traité général d'instrumentation* [General treatise of instrumentation], undertaken in the summer of 1865 (published, Moscow, 1866) completes this list. Again, it represents a substantial literary endeavour. Tchaikovsky's interest in words, language and publication even extended to editing and correcting musical terms for the *Slovar' russkogo iazyka* (Dictionary of the Russian language) in 1892-3, at the opposite end of his career. A full list of all Tchaikovsky's literary publications appears as appendix 1. Many original manuscripts of Tchaikovsky's work have survived; they are housed in his House-Museum at Klin and elsewhere. Appendix 2 lists all the major centres at which such collections are located. The sheer number and diversity of written materials attributed to Tchaikovsky reflects an unusually substantial literary legacy, which surpasses those of other comparable composers.

It was not uncommon for nineteenth-century Russian composers to write their own texts or libretti. Whereas Glinka committed only one original song text to print - that for the vocal duet *You will not return* (1837-8) - Borodin, Musorgsky and Tchaikovsky all wrote and used many of their own original texts for songs. Of his seventeen completed vocal works, Borodin wrote the texts for two songs and two choruses and translated the lyrics for a further two songs. Of Musorgsky's sixty-six songs, seventeen contain original lyrics by the composer. Following in this tradition, Tchaikovsky wrote the texts for the vocal works *Nature and love* (1870); *Hymn in honour of SS Cyril and Methodius* (1885);<sup>6</sup> *Jurists' song* (1885); *The nightingale* (1889); and *Night* (1893). It is possible that the texts for the chorus *Evening* (1881), and the *Cantata in celebration of the golden jubilee of Osip Petrov* (1875) are also

---

<sup>5</sup> Brown, D., *op. cit.*, volume 4, p.510. The list consists of the two books on musical theory and the translations of this libretto and Gevaert's treatise, see below.

<sup>6</sup> Tchaikovsky adapted an old Slavonic text for this work.

by him, though the latter is more usually attributed to the poet Nekrasov. Pyotr Il'ich certainly wrote the poems that form the basis of the songs *Thy radiant, angelic image* (Opus 16, No.5); *The fearful minute* (Opus 28, No.6); *Pimpinella* (Opus 38, No.6); and *Simple words* (Opus 60, No.5). According to the commentator, F.N. Malinin, the text for the song *He loved me so much* (Opus 28, No.4) may also be by the composer, though David Brown suggests that this text is more likely to have been penned by the poet Apukhtin. Alexander Poznansky contends that Tchaikovsky simply adapted Apukhtin's text for this song.<sup>7</sup>

Like Musorgsky and Borodin, P.I. Tchaikovsky also proved adept at writing or adapting libretti for operas. Just as Musorgsky adapted texts for the opera *Boris Godunov* and wrote the text for *Khovanshchina* himself; and as Borodin adapted libretti for *The Tsar's Bride* and *Prince Igor*, so Tchaikovsky played a major rôle in the construction and adaptation of the texts for many of his own operas. We must not underestimate the importance that Pyotr Il'ich evidently attached to finding *just the right text* with just the right nuances for each of his operas. Tchaikovsky displayed rigour and critical perfectionism in shaping this process, but was not always happy with his efforts. When writing *The Maid of Orléans* in 1878, for example, the composer wrote:

I am very pleased with my work on the music. As to the literary side, i.e. the libretto, it is a toil which will certainly take at least a few days off my life. It's hard to convey how exhausted I am. How many pens do I nibble away before I squeeze a few lines out of myself! How many times do I get up in complete despair because I can't get the rhythm right, or the number of feet doesn't work out, or because I don't know what a particular character should say at a particular moment.<sup>8</sup>

Despite his frustrations, the composer may well have felt *compelled* to write his own libretti because of the difficulty in finding suitable librettists. He once wrote:

---

<sup>7</sup> Malinin, F.N., 'Zametki o poeticheskom nasledii P.I. Chaikovskogo', *Novy mir*, 1940, no.7, p.212; Brown, D., *op. cit.*, volume 4, p.501; and, Poznansky, A., *Tchaikovsky: the quest for the inner man*, Lime Tree (London, 1993), p.125. (Also see p.18).

<sup>8</sup> *Complete Ed., op. cit.*, vol.8:32, letter to Nadezhda von Meck.

...But I do not know a single person from whom I would be willing to commission [a libretto]. The most talented poets disdain such work and if they do take it upon themselves they demand an enormous fee which by no means corresponds to the value of their piece, because it is not sufficient to be a poet - one must understand the stage and these gentlemen have never had anything to do with the theatre. Apart from that, they regard every line they write as holy and get annoyed if the composer alters, expands, or abbreviates to suit his own purposes\*; such changes are unavoidable in composing an opera. Of course there are plenty of mediocre scribblers who would take the job on for a modest fee but the point is that I will probably make no worse of it than they would. In fact there are advantages in the composer of the music compiling his own libretto in that he is quite free to lay out the scenes to suit himself and can adjust the metre to the requirements of the particular situation. On the other hand, the whole business is very difficult for a musician like me who has problems with the technicalities of verse...<sup>9</sup>

\* I know from experience because I have twice set texts by Polonsky. (*Tchaikovsky's note*)

Despite the trauma of writing such pieces, Tchaikovsky was evidently able to work through the inherent problems and work towards an 'accessible...operatic style'.<sup>10</sup> Significantly, it seems that Tchaikovsky acknowledged that, although he did not see himself as a writer, he wrote texts which were at least as good as those he could have expected from more established poets. Had he found himself to be a poor librettist, he would surely not have accepted the resulting texts for his operas. In the case of the libretto for *The Queen of Spades*, for example, the composer's modesty is completely misplaced. Pyotr Il'ich's adaptations of the Pushkin texts are consistently convincing and infinitely better-judged than those which his librettist brother Modest had originally made. Pyotr Il'ich wrote to Modest frequently during the evolution of the text suggesting often substantial amendments. It was certainly our composer who had the more secure understanding of the complexities of the task and who was the more effective in the re-working of this text. L. Krasinskaia relates the details of the relationship between the two brothers during the development of this work in her

---

<sup>9</sup> *Complete Ed.*, *op. cit.*, vol.8:45-6, letters to N. von Meck.

<sup>10</sup> *Complete Ed.*, *op. cit.*, vol.8:67, to N. von Meck.

book, *Opernaia melodika P.I. Chaikovskogo*.<sup>11</sup> Again with *Onegin* and *Mazepa*, Pyotr Il'ich worked on Pushkin's texts with great reverence and sensitivity, producing first-class libretti. Professor A.D.P. Briggs of Birmingham University has recently established that Pyotr Il'ich himself (and not the librettist Konstantin Shilovsky) wrote 'virtually all of [the libretto for *Onegin*]...and, in doing so - contrary to ill-informed contemporary opinion - proved his own capacity as a librettist of remarkable sensitivity'.<sup>12</sup> Professor Briggs went on to assert that the composer 'selected, trimmed, patched and stitched together...disparate sections of the original novel'. In doing this, Tchaikovsky ingeniously transformed the novel-in-verse from third-person to first-person narrative and displayed an impressive awareness of the poet's original work, 'which the composer knew even more intimately than most other Russians'. Briggs concludes that 'the libretto is a creation of real distinction throughout'.<sup>13</sup> Here, far from sympathising with the contemporary view of such eminent figures as the novelist Ivan Turgenev, who castigated the libretto for allowing a sacred text to be shamefully mutilated,<sup>14</sup> we see just how clever Tchaikovsky really was in manipulating poetic texts at the very highest level. Despite this, he remained extremely modest about his literary prowess.

As for Tchaikovsky's own view of his works on musical theory,<sup>15</sup> it appears that this sort of writing was to him quite a different matter. Both of his published theoretical works were written in response to specific requests, at times when Tchaikovsky was not engaged in major composition projects. It is almost as if these tasks were academic exercises completely divorced from his real creative life. He

---

11 Krasinskaia, L., *Opernaia melodika P.I. Chaikovskogo* ('Melody in Tchaikovsky's Operas'), *Muzyka* (Leningrad, 1986), pp.171-227.

12 'The Blasphemous Masterpiece: Tchaikovsky's adaptation of *Eugene Onegin*', A.D.P. Briggs, Second Pushkin Lecture/Arts Council for N. Ireland (The Queen's University of Belfast, 17 September 1994), p.6.

13 Briggs, *op. cit.*, p.6.

14 Writing to Leo Tolstoy, Turgenev exclaimed, 'Oh, what a libretto!' [A.D.P. Briggs, *ibid.*, p.6].

15 *Guide to the practical study of harmony*, (by 14 Aug 1871), pubd. Moscow, 1872; and *A short manual of harmony adapted to the study of religious music in Russia*, (1874-5), pubd. Moscow, 1875.

wrote these books in order to take a break from the rigours of composition, and maybe even to satisfy his irrepressible emotional need to write.

Given that Tchaikovsky produced so much written material, it is important to examine those qualities which mark him out as a mature and influential literary figure and to consider the extent to which literature affected Tchaikovsky, the man.

### *Tchaikovsky's responses to literature*

Pyotr Il'ich was exposed to a wide range of literature from a very early age. It will be useful to cite documentary evidence of the composer's great love of literature, and briefly to trace the development of this love, in order to ascertain the degree to which the composer might be considered a man of letters. We shall discuss how a vast range of literary works directly and quantifiably influenced Tchaikovsky's compositional output, and will select examples of how particular key works of literature affected him as a person.

Fanny Dürbach, a French governess, was engaged by the Tchaikovsky family and took charge of the education of Pyotr Il'ich, his older brother Nikolai and their cousin Lidiia, for the four years from 1844 to 1848. She arrived when Pyotr was four and a half years old. She planned each working day carefully, recalling that, 'On week-days, from six in the morning, all the time was strictly allocated, and the day's programme was carried through punctually.'<sup>16</sup> By the time he was six, Pyotr could read French and German with complete ease. When he did have some free time, the young Pyotr 'most readily turned to music, reading or writing verses'.<sup>17</sup> This was a household in which reading and writing were important concerns, and one in which he quickly learned to love literature.

---

<sup>16</sup> Protopopov, V. [ed.], *Vospominaniia o P.I. Chaikovskom* (Reminiscences of P.I. Tchaikovsky) (Moscow, 1962), pp.390-1; Tchaikovsky, M., *Zhizn' P.I. Chaikovskogo* (The life of P.I. Tchaikovsky) (Moscow, 1900-02), vol.1, p.28.

<sup>17</sup> *Ibid.*

Pyotr Il'ich attended The School of Jurisprudence in St. Petersburg from 1850 to 1859. It was said to be one of the two best schools in the city and as such attracted a cultured élite. Pyotr associated closely with the young poet Alexei Apukhtin and other up-and-coming literary figures, and contributed regularly to the poetry section of the journal, *The School Herald*. Alexander Poznansky reminds us that 'the clumsy verse of the young Tchaikovsky which appeared in almost every issue of the school journal, would always of course elicit the friendly laughter of his fellow students.'<sup>18</sup>

In 1859, Tchaikovsky became a civil servant, but he was far more interested in cultivating his artistic and social life, soon becoming close friends with influential figures such as the music critics Herman Laroche and Nikolai Kashkin. He frequently went to the opera and enjoyed plays very much. During the early 1860s he is said to have known Octave Feuillet's *Le roman d'un jeune homme pauvre* 'virtually by heart'.<sup>19</sup> By 1864, Pyotr Il'ich was a fully-fledged member of the musical world, initially as a student at the Moscow Conservatoire and later as a professor there. He had already become accustomed to frequent trips abroad. He was certainly already an erudite sophisticate with broad, cosmopolitan tastes.

David Brown reminds us that Pyotr Il'ich 'was always a voracious and rapid reader. According to Kashkin, it was Gogol, Pushkin, Ostrovsky and Tolstoy whom he loved most, though he also devoured Dostoevsky. Of foreign writers besides Dickens, he read Thackeray in translation'.<sup>20</sup> Pyotr Il'ich drew upon these, his favourite writers, as sources of inspiration for his work, sometimes directly and sometimes indirectly. For example, he used Gogol's *Christmas Eve* as a direct inspiration for the operas *Vakula the Smith* (1874) and, later, on the same theme, *Cherevichki* (1885). Tchaikovsky adored the works of Pushkin and based his three most successful operas on works by the great poet: *Eugene Onegin* (1877-8), *Mazepa*

---

<sup>18</sup> Quoted in Poznansky, A., *Tchaikovsky: the quest for the inner man*, op. cit., p.45. Also in Malinin, F.N., op. cit., p.210.

<sup>19</sup> Quoted in David Brown, op. cit., volume 1, p.53.

<sup>20</sup> *Ibid.*, p.120.

(1881-3) and *The Queen of Spades* (1890). Pushkin's work can be seen to frame Tchaikovsky's career in so far as he provided the inspiration for a very early romance, *Zemfira's Song* (c.1857-60) and, at the opposite end of his working life, the choral work *The voice of mirth grew silent*, written in 1891. In 1867, Pyotr Il'ich wrote an Introduction and Mazurka for Ostrovsky's dramatic work *Dmitrii the Pretender and Vasilii Shuiskii*. Ostrovsky responded by providing the young and comparatively unknown Tchaikovsky, then aged twenty-six, with the libretto for the first act of the opera, *The Voevoda*. In 1873, Pyotr Il'ich again turned to Ostrovsky, writing incidental music for his play *The Snow Maiden*. Although Tchaikovsky did not use any of the works of Lev Tolstoy as direct inspirations for his music, the composer read and reread a great deal of Tolstoy, declaring more than once the sentiment that 'I [Tchaikovsky] regard Lev Tolstoy as the most powerful and profound genius which literature has ever known'.<sup>21</sup> In 1881, in a letter to Modest, Pyotr Il'ich also described Dostoyevsky as 'a writer of genius' but one whom he did not really like, asserting that 'the more I read of him, the more he gets me down'.<sup>22</sup> This writer certainly influenced Tchaikovsky a great deal, but again the composer did not use any of his texts as direct sources of musical inspiration. As for Dickens, Tchaikovsky made a real effort to study English in order to be able to read his work in the original language - for his own pleasure.

Of other major writers, Pyotr Il'ich drew actively upon the works of Shakespeare, who inspired *The Tempest* (1873), the *Romeo and Juliet* fantasy-overture (which Tchaikovsky had hoped to make into a full opera), and *Hamlet* (1888 and 1891). He drew upon Dante for the symphonic fantasia *Francesca da Rimini* (1876) and Schiller for *The Maid of Orléans* (1878-9). In 1885, when it came to publishing his programme symphony, *Manfred*, Tchaikovsky chose to introduce the work with an extended critical and personal presentation of the Byron poem, which

---

<sup>21</sup> *Complete Ed.*, vol.14:74-5, to Mme. Shpazhinskaia.

<sup>22</sup> *Complete Ed.*, vol.10:202, to Modest.

had formed its basis.<sup>23</sup> This piece is yet another example of Tchaikovsky's mature and authoritative approach to literature, which in turn reflects his life-long enthusiasm for the written word.

The composer did not restrict himself to the use of texts created by only well-established writers. He was not averse to reading and adapting works by lesser-known authors and poets. For example, the relatively minor dramatist I.V. Shpazhinsky wrote the play *The Sorceress*, which Tchaikovsky used to make into a four-act opera by the same name (1885-7). Tchaikovsky can also be seen to have recognised latent literary talent and actually played his part in discovering great literary figures. Orlova reminds us that 'Tchaikovsky was one of the first to appreciate Chekhov's gifts'.<sup>24</sup> As early as 1889, in a letter to Mme. Shpazhinskaia, the former wife of the above-named playwright, the composer wrote that, 'In my view, he [Chekhov] will be a pillar of our literature'.<sup>25</sup> Pyotr Il'ich was certainly correct in this prophetic assertion. The composer's *discovery* of Daniil Rathaus, the poet who wrote the texts for the *Six Songs*, Opus 73 will be discussed in Chapter Two.

Pyotr Il'ich was without doubt much affected by literature. He had a profound love of literature and was compulsively drawn to books and to writing. In 1878, he wrote:

I read very quickly, but this failing is an aspect of my nervous condition.  
I do everything with feverish haste as though I was frightened that  
somebody would take away the book or the music that I am  
interested in or the paper that I am writing on.<sup>26</sup>

In a telling letter to Modest, of 1882, Tchaikovsky describes why Dickens's *Bleak House* had reduced him to tears:

---

23 Tchaikovsky's library contains a French translation of Byron.

24 Orlova, A., *Tchaikovsky: a self-portrait* (Oxford, 1990), p.xv.

25 *Complete Ed.*, vol.15a:124, to Mme. Shpazhinskaia.

26 *Complete Ed.*, vol.7:505-6, to N. von Meck.



...I have been crying a bit (a) because I am sorry for Lady Dedlock, (b) because I am sorry to part company with all these characters, with whom I have been living for precisely two months, and (c) from emotion and gratitude to a writer as great as Dickens...<sup>27</sup>

Tchaikovsky certainly seems to have identified himself very strongly with the characters in those books which he read. Furthermore, his work on the opera *Eugene Onegin* actually influenced him in his decision to marry Antonina Miliukova in 1877, despite his true feelings for her and despite his sexual distaste for women in general. His complete absorption with the *Onegin* plot is known actively to have prompted him to make this fateful mistake. This contributes to the suggestion that the composer may be said to have had a tendency to live through works of fiction as if they were part of real life. This particular episode has been well-documented elsewhere.<sup>28</sup> When Tchaikovsky read Zola's *Germinal*, he became so involved with it, it was so real for him, that he later reported that, 'I was so agitated that I got palpitations which stopped me sleeping and the next day I was *really* ill.'<sup>29</sup> For the composer, it appears that the distinction between reality and fiction could sometimes seem somewhat blurred. During the writing of the opera *The Sorceress* in 1887, he told his brother Modest: '(I) got so engrossed...that I feel like one of the characters myself.'<sup>30</sup> Literature was certainly a major influence in his life, and, as can be seen, can even be said to have changed the very course of his life. He once even wrote: 'No one is fonder than I am of his near and dear ones, but all the same the true pattern of my life is to have no company other than books, music, ink and paper'.<sup>31</sup> It is noteworthy that the composer chose to put books at the top of his list. Literature was not so much a pastime for him, rather an integral part of his psychological make-up.

---

27 *Complete Ed.*, vol.11:125-6, to Modest.

28 e.g. Brown, D., *op. cit.*, volume 2; Holden, A., *Tchaikovsky*, Bantam Press (London, 1995), chapter 7, etc.

29 *Complete Ed.*, vol.8:164, to Modest.

30 *Complete Ed.*, vol.14:95, to Modest (1887).

31 *Complete Ed.*, vol.8:151, to Anna Merklings (Tchaikovsky's emphasis).

### *The literary commentator*

Tchaikovsky, Borodin, Cui, Serov and Laroche and many others worked as writers as well as musicians. In many cases, Tchaikovsky wrote and published articles simply to earn money. With typical modesty, Pyotr Il'ich tended to hide behind the rather cryptic initials B.L. with which he signed many of his early pieces on musical topics. This was presumably because Tchaikovsky saw himself as a professional musician and a keen but essentially *amateur* writer and evidently did not want the public to associate his musical output with his literary offerings.<sup>32</sup> His personal reflections on particular literary works, documented in his letters and diaries, are more informative and perhaps more directly relevant to this study. They show Pyotr Il'ich as a sensitive and perceptive critic. He was articulate in using technical language to indicate quality or the lack of it in both music and in literature. Tchaikovsky was also voracious but selective in his intake of both types of work. His letters and diary entries sometimes contain extended examples of criticism and his comments often shed light on his own character as much as they reveal the inner thoughts of the writers in question.

In literature, Pyotr Il'ich tended to seek truth and reason and, perhaps, even a personal *raison d'être*. He commended writers for their insights and portrayal of *the truth* and condemns those whom he considers to lack the integrity to be thoroughly honest. In 1884, he describes how he has 'long since grown cold towards [the writer] Daudet', and how he is 'outraged at the hypocrisy and the feigned virtuousness of [this] author'.<sup>33</sup> He goes on to say that, '...beneath the outer coating of veracity and realism the essence of the novel is *false*'.<sup>34</sup> Similarly, of the characters in Wagner's opera *Parsifal*, Pyotr Il'ich questions:

32 Similarly, Tchaikovsky tended to use the initials N.N. to sign his translations of texts of vocal works and for some of his own song texts.

33 *Complete Ed.*, vol.7:403, to N. von Meck.

34 *Ibid.* He is referring to Daudet's novel, *Sapho*.

Is it possible *to suffer with them* [the fantastical creatures], to become emotionally involved with them, to love them or hate them? Of course not, because their sufferings, their emotions, their triumphs are completely alien to us. And what is *alien* to the human heart cannot be the source of musical inspiration.<sup>35</sup>

Pyotr Il'ich was well-equipped to peel back the layers of meaning hidden by texts that interested him and was able to penetrate into the soul of a particular work in search of *truth*, 'revelation' and 'delight'.<sup>36</sup> By extension, he was interested in using only poetry of universal significance, but which was also deeply meaningful to himself on a personal basis.

When reading poetry too, the composer sought honesty and truth. In a letter to Mme. von Meck, Tchaikovsky wrote of the poet Surikov that:

...he was self-taught [and] his real job was sitting in a scruffy little iron booth selling nails and horse-shoes. And a *shop-assistant* he remained to the end of his life but he had a serious talent and his writings were infused with *genuine emotion*. I want to use some of his verses for works which I intend to write.<sup>37</sup>

He went on to set poems by Surikov in the songs *Was I not a little blade of grass?*, Opus 47, No.7 (which is now one of Tchaikovsky's best-known songs); *The swallow*, Opus 54, No.15; and three duets from the Opus 46 set, precisely because Surikov's *truth* appealed so strongly to him.

For the same reason, the composer turned to the poet Nekrasov on only one occasion (for the text for the song, *Forgive*, Opus 60, No.8). Again to his patroness Nadezhda von Meck, he says that:

---

<sup>35</sup> *Complete Ed.*, vol.7:435-6, to N. von Meck.

<sup>36</sup> *Complete Ed.*, vol.7:434, to Modest.

<sup>37</sup> *Complete Ed.*, vol.9:146, to von Meck (my italics).

I was never fond of Nekrasov. I can never forget that Nekrasov - this defender of the weak and oppressed, this democrat, indignantly scornful of lordliness in all its aspects - in fact lived well and truly like a lord himself...<sup>38</sup> Despite my lack of enthusiasm for his work, I cannot of course, deny his talent...But there is no material here for music.<sup>39</sup>

For Tchaikovsky, poetry had to be truly *worthy* of music. It also had to be honest and truthful. In a letter to Modest in 1872, he wrote:

...I tried to compose a few songs but they came out somewhat ordinary and I cannot find any words I really like...Baikova has scribbled over a whole lot of paper with poetry, but so bad that I found it all unworthy of music...<sup>40</sup>

Pyotr Il'ich was actively inspired by good poetry, which he considered a key feature likely to determine the success of his songs. Of the two Khomiakov texts for his Opus 60 songs, for example, Tchaikovsky wrote: 'They are so lovely and original that I am sure that my music is better than in all the other ten'.<sup>41</sup>

The search for meaningful and personally relevant texts was very important. The texts also had to be *just right*. The contemporary singer Alexandra Panaeva-Kartsova once reported that some of the texts by the Tchaikovsky's poet-friend Apukhtin were altered so radically by our composer for his musical settings that Apukhtin got quite upset about it.<sup>42</sup> Pyotr Il'ich obviously set great store by getting a text just how he wanted it, regardless of a poet's sensitivities. Furthermore, the biographer Alexander Poznansky remarks that Pyotr Il'ich's use of Apukhtin's verses for the songs *He loved me so much* (28/4) and *No response, no word, no greeting* (28/5) draws us to 'question...the identity of the young admirer to whom the poet

---

38 *Complete Ed.*, vol.7:161, to von Meck.

39 *Complete Ed.*, vol.7:198, to von Meck.

40 Letter to Modest, Moscow, 10 December 1872.

41 *Complete Ed.*, vol.8:448-9, to Modest.

42 Apukhtin, *Stikhotvoreniia*, p.324.

might have addressed [the] rather ambivalent-sounding lines'.<sup>43</sup> He assumes that the texts that Tchaikovsky used and adapted in these songs were necessarily of personal autobiographical significance. That Tchaikovsky made wholesale alterations to the texts of certain established poets makes the fact that he set the Rathaus texts in the Opus 73 set of songs without altering a single word of the original poetry all the more significant, as we shall see later on. This also helps us to view the resulting texts of Pyotr Il'ich's songs in general as products of his *own* interpretation. He actively *personalised* his texts. The poetry was clearly extremely important to him.

As well as writing thought-provoking and astute comments about the books that he read, Tchaikovsky frequently displayed a great knowledge of the workings of poetry, again articulating his preferences with clarity and expertise. He was not only an extensive reader and commentator, but also a perceptive critic of poetry. In correspondence with the poet the Grand-Duke Konstantin Romanov (who in 1887 contributed the texts for Tchaikovsky's *Six Romances*, Opus 63) the composer had vigorous discussions of the problems and intricacies of writing poetry. Pyotr Il'ich modestly described himself as 'a dilettante in the matter of versification'<sup>44</sup> before going to the very heart of contemporary poetic issues, such as variety of metre:

I am...extremely interested in the question of why German verse, by comparison with Russian, does not adhere so rigidly to the succession of one foot after another in the same rhythm. When you read Goethe you are astonished at his daring with feet, caesuras and so on...I am trying to establish the fact that infinitely more is required of the Russian poet by way of accuracy, workmanship, musicality and above all *polish*, than is required of the German.<sup>45</sup>

---

<sup>43</sup> Poznansky, *Tchaikovsky: the quest for the inner man*, op. cit., p.125. For poetic texts, see appendix 8.

<sup>44</sup> *Complete Ed.*, vol.14:440-1, to K.K. Romanov.

<sup>45</sup> *Ibid.*

...I think, however, that Russian poetry would gain much if our talented poets would take an interest in the technique of their craft. Russian verse suffers, in my view, from a certain monotony. '*I am bored with the iambic tetrameter*', said Pushkin, but I would add that the reader is a little bored with it too. Inventing new metres, devising original rhythmic groupings - surely this should be very interesting. If I had a spark of poetic talent I would certainly do this, and I would try first of all to write as the Germans do, in a mixture of metres...<sup>46</sup>

This call for greater originality from Russian poets, who ought to be 'inventing new metres and devising new rhythmic groupings', anticipated the formal inventiveness about to descend on Russian poetry in the form of Symbolism and, early in the twentieth century, Futurism. Coming from a *musician*, it stands in stark contrast to the insensitivity towards such matters shown by no less a literary figure than Ivan Turgenev (himself a poet) who, in the mid-1850s, actually edited out of Tiutchev's poems and those of Fet every last metrical anomaly, considering these deliberate and bold innovations to be lapses of technique.<sup>47</sup> Such views mark Tchaikovsky out as a forward-looking and sensitive literary critic and one who was well aware of the potential and importance of poetry itself.

Pyotr Il'ich was well able to recognise great poetry and was particularly interested in the profound mysteries of that area in which poetry and music meet and become as one. Significantly, in a letter to his patroness, Nadezhda von Meck, he remarked that, 'Verse and music are fundamentally so close to each other'.<sup>48</sup> Again, in correspondence with Konstantin Romanov, he praised the poet Fet for '[going] beyond the appointed limits of poetry and [taking] a bold stride into *our sphere*',<sup>49</sup> that is, music. Fet responded to Tchaikovsky's remarks:

46 *Complete Ed.*, vol.14:453-4, to K.K. Romanov.

47 Detailed in Barry P. Scherr, *Russian poetry: meter, rhythm and rhyme*, University of California Press (Berkeley, 1986), pp.141 and 311.

48 *Complete Ed.*, letter to N. von Meck: 24 March/5 April 1878 (also c.f. *Complete Ed.*, vol.6: 146 to N. von Meck).

49 *Complete Ed.*, vol.14: 513-4, to K.K. Romanov.

Tchaikovsky seems to have spied out the artistic direction in which I have constantly been drawn and of which the late Turgenev used to say that he was awaiting from me a poem in which the closing verse would have to be rendered by a silent stirring of the lips. *Tchaikovsky is a thousand times right\**, since I have always been drawn out of the determined realm of words into the undetermined realm of music...<sup>50</sup>

(\* my emphasis).

Again, then, Tchaikovsky marks himself out as someone who shows acute literary sensibilities, awareness and breadth of knowledge, remarkable poetic insight and originality. Once more, he can be seen to be one who makes intelligent critical comments about poetry, which are later to become accepted viewpoints.

#### *Tchaikovsky the poet*

After Pyotr Il'ich died, his brother Modest researched the *Life of P.I. Tchaikovsky*, producing three documentary volumes of biographical data which were published between 1900 and 1902. In these books there are copies of very early work by the composer as taken from the many original pieces that Fanny Dürbach had kept and treasured throughout her life. Many of these early poems and sketches, and also prayers, narrations, patriotic and more personal pieces have survived. Most are in French. Volume Five of the *Complete edition of literary works and correspondence* provides an example of a poem that Pyotr Il'ich wrote at the age of seven, which, though it contains grammatical errors, gives a good impression of his early poetry :

---

<sup>50</sup> *Complete Ed.*, vol.14: 513-4, to K.K. Romanov (*op. cit.*).

Elle dort dans une place, sans tombeau  
 Elle n'est point comme un homme dans la terre endormie  
 Cependant elle n'est point du tout rien du tout pour Dieu  
 Elle lui est quelque chose, sa vie n'est pas perdue.  
 Pauvre petit, n'aie pas peur  
 Les enfants te mettrons dans la terre froide  
 Ils t'orneront de fleurs  
 Ils te feront un tombeau  
 Oh! le bon Dieu ne l'a point oublié  
 Oh! toi petit oiseau tu ne peux pas te souvenir de lieu.<sup>51</sup>

This piece is entitled 'Mort d'un oiseau' ('Death of a bird'): its theme is not untypical of Tchaikovsky's early poems. Death is also central to the following example. Again the original grammatical errors have been retained:

Ah! l'homme qui est bon n'a pas peur de mourir!  
 Oh! il sait bien que son âme entrera chez Bon Dieu  
 Aussi les enfants purs, bons, pieux et sages.  
 Oh! ils seront des anges aux cieux!  
 Moi je voudrais être comme cela un<sup>52</sup>

Religious and death-related imagery also combine in the poem, 'Prière d'une petite fille tout-à-fait orpheline', which Tchaikovsky wrote six years before the death of his mother. Modest reported that Fanny used to call Pyotr Il'ich 'le petit Pouchkine' as a result of such compositions.<sup>53</sup> She was evidently aware of the young Pyotr's latent literary talent even at this stage.

Throughout his life, Tchaikovsky wrote many poems for his own enjoyment, as gifts for other people and as bases for compositions. Appendix 3 reproduces the texts of those of Tchaikovsky's poems which went on to inspire choral works and songs. Appendix 4 cites examples of verses unrelated to his musical output.

51 *Complete Ed.*, vol.5, pp.22-3; also in Tchaikovsky, M., *op. cit.*, p.41. 'She is asleep in a place without a tomb. She is not like a man asleep in the earth, but she is in no way meaningless to God. She is something to him, her life is not lost. Poor little thing, do not be afraid. The children will put you into the cold earth and decorate you with flowers. They will make a tomb. Oh! the good Lord has not forgotten her. Oh! little bird, you cannot remember the place.'

52 Written at the age of eight. Tchaikovsky, M., *ibid.*: 'Ah, a good man is not afraid to die! Oh, he well knows that his soul will go to the good lord! So will children pure, good, pious and nice. Oh! they will be angels in heaven! I would like to be one of them'.

53 Tchaikovsky, M., *op. cit.*, p.44.



The texts used for the songs tend to be powerful and passionate. Occasionally the power and the passion are distilled into sublime tenderness. *Thy radiant image* speaks directly of a 'secret...fatal passion' and builds to an insistent final repeated plea to the beloved to 'Kill me, but love me!'. Similarly, love and death are clearly linked in the text of *The fearful minute*, which implores that beloved 'either [to] plunge a knife into my heart, or make my life a paradise'. The recurring theme of love and death overtly linked together at critical moments in specific Tchaikovsky operas and songs (including the *Six Songs*, Opus 73) is one to which we shall return.

Other major themes which can be said to characterise Tchaikovsky's song output and clearly anticipate the final set of songs are also explored in Pyotr Il'ich's text for *Simple words*. Here the themes of night-time, music, nature and love mingle together in a profoundly moving, gentle and even spiritual way. In verse three, for example, an expression of love memorably coincides with religious imagery, underpinned by the musicality of the language used and the simplicity of the poetic structure. How could anyone fail to be moved by the beauty of this poetry? This is a lyrical and an eloquent use of the evocative sounds of the Russian tongue. These sounds are euphonious, flowing and concordant. Again, Tchaikovsky has marked himself out as a true poet:

*Ty moi drug, ty moia opora,  
Ty mne zhizn', ty i vsio i vsia...*

*Ty mne vozdukh i khleb nasushchii,  
Ty dvoinik moi edinosushchii,  
Ty otrada i uslada dnei moikh!*

You are my friend, you are my support,  
You are my life to me, you are everything and everyone...

You are the air and my daily bread,  
You and I are united in one common substance,  
You are the joy and delight of my life!

The texts that Tchaikovsky used for his choral works tend to be rather more functional and stylised. The words for the *Hymn in honour of SS Cyril and Methodius* are liturgical, based on an old Slavonic text. *Nature and love*, *Evening* and *The nightingale* contain stock imagery, but again the themes of nature, love, and night, return. The text for the ensemble *Night* (a vocal quartet with piano accompaniment,

written in 1893), however, neatly parallels the imagery of the Opus 73 songs by speaking of the night as a time of wonder, mystery, religiosity and, ultimately, resignation. Here the poet declares that (her) 'soul is tired out'. This personal poem, written by Tchaikovsky himself, therefore beautifully anticipates his final song *Again, as before, alone*, as we shall see in Chapter Four. The link between the earlier text and that of the last song again underlines the personal nature of the message conveyed. We can consider what Tchaikovsky says in his songs and measure the extent to which these messages match up with documented biographical accounts of his personality and his feelings at the time of composition. This will be done more fully in Chapter Five.

Tchaikovsky's verses that are unrelated to his musical output, cited in appendix 4, are taken from letters written to various people. In some cases the verse constitutes the whole of a letter (appendix 4, item 9, for example). Some of the poems are light-hearted *jests* intended to entertain (items 1, 3, 4 and 8). Others are personalised gifts intended to cheer up, or honour their addressees (items 6, 7, 8, 9, 10, 11 and 12). There are also examples of intimate love-songs which were later mutilated and obscured by the censors, because of their overtly homoerotic overtones (e.g. no.2). Item 12, written to Sania Litke, his first cousin once removed, is also covertly homosexual. Some are written in response to specific requests (e.g. items 6 and 10). Still others are written purely for Tchaikovsky's own pleasure (item 5, for example). All of the pieces show Pyotr Il'ich in the raw. All are deeply personal. Each gives us a fascinating insight into how naturally Pyotr Il'ich turned to poetry and how drawn he evidently felt to this medium. His poem-letter dated 1 July 1888, written to his close friend and cousin Anna Merklings, serves to welcome her implicitly into his world - that of the *poet*.<sup>54</sup> Here he responds to her verses with his own, in encouraging tones:

---

<sup>54</sup> *Complete Ed.*, vol.14:letter 3606, to A. Merklings, appendix 4, item 10.

I did not know, dear Anna,  
That all the time, you could  
Write good poetry!  
You are the new Sappho! Hosanna!...

A further significant insight into the Tchaikovskian psyche is opened up in appendix 4, item 8, where we see our composer-poet evidently enjoying the amusement of exploring linguistic codes. Pyotr Il'ich's widespread and varied use of coded messages, now to amuse himself, now to disguise his homosexuality, for example, will be discussed more fully at the end of this chapter.

Appendix 4, item 5 is a poem entitled *Lilies of the valley*. Although Pyotr was usually disparaging about his own poetry, in December 1878 he wrote about this piece to his brother Anatolii:

Yesterday I sent Modest my verses. Please read them and enthuse about them. I have never been so proud of any of my musical compositions as I am of this poetry'.<sup>55</sup>

The poem is untypically long and shows Tchaikovsky in contemplative mood, pondering nature, life and death. The theme of music and the way in which it seems to permeate all aspects of the composer's life link this poem with many other Tchaikovsky poems. Here Pyotr Il'ich synaesthetically links the fragrance of the lilies of the valley with the taste of wine and the 'sounds of music bring[ing] anguish to [his] breast' (lines 33-35). Music is similarly a participant in Pyotr Il'ich's own verses used in *Nature and love* (verse 1); *Evening* (verses 2 and 3); *The nightingale* (verses 3 and 5); and Opus 60, No.5: *Simple words* (verses 2 and 4), for example.<sup>56</sup> The theme of nature is another dominant one in the *Lilies* poem, anticipating, to a degree, the nature themes of the Opus 73 set. Other major themes in this piece, strands of thought which preoccupied Tchaikovsky, are those of loneliness (for example, in line

---

<sup>55</sup> *Complete Ed.*, vol.7:546, to Anatolii.

<sup>56</sup> The recurring involvement of sounds or silence in the full sweep of Tchaikovsky's songs will be addressed in Chapter 2 and in appendix 8.

28); regret (see line 31) and death. The whole of the final section of this poem is devoted to the cycle of life, the search for deeper meaning, consideration of the eternal and a fear of death. Alexander Poznansky points out that sexual undercurrents also subtly affect this poem: the title *Landyshi* ('Lilies of the valley') is masculine and therefore causes every reference to 'yearning' and 'longing', and so on, to be governed by the *masculine* pronoun. He notes that 'it is not a "she" but a "he" that, 'like a flowering wine, warms and intoxicates me, like music, takes my breath away, and like a flame of love, suffuses my burning cheeks' (lines 33-36).<sup>57</sup> Furthermore, Poznansky claims that 'it is likely that Tchaikovsky saw the lovely flower [the lily of the valley] as a symbol of a young man's fleeting beauty'.<sup>58</sup> All of the poetic themes outlined above recur at different times throughout Tchaikovsky's song output. All appear in the Opus 73 set of songs.

Despite Pyotr Il'ich's obvious enthusiasm for the *Lilies* poem, he mocked Modest for suggesting that it should be published, saying:

However proud I may be of my 'Lilies of the valley' I still don't think them suitable for publication and therefore I decline your offer to get them published. And moreover you are mistaken, Modya, in thinking that *Vestnik Evropy* [*Messenger of Europe*] and *Russkiy vestnik* [*Russian Herald*] will be ready to vie with each other for the honour of printing my rubbish. There are infinite gradations in works of art. My poetry is excellent as far as I am concerned, i.e. for the non-specialist. But what is it like in comparison with Apukhtin's poetry, for instance? No. Broadcast my fame far and wide, trumpet and roar, but don't give it to the printer...<sup>59</sup>

Tchaikovsky expressed this kind of sentiment on several occasions. For example, to Modest he contends that:

---

<sup>57</sup> Poznansky, A., *Tchaikovsky; the quest for the inner man*, op. cit., p.336.

<sup>58</sup> *Ibid.*

<sup>59</sup> *Complete Ed.*, vol.7:576, to Modest. (Transl. R.M. Davison, in Orlova, A., *Tchaikovsky: a self-portrait*, OUP (Oxford, 1990), p.152).

Because I am not a poet but only a compiler of verses, it seems to me, though I may be wrong, that poetry can never be completely sincere, and pour freely out of the soul. The rules of poetic composition, rhyme (particularly rhyme) make for artificiality. That is why I maintain that music is still infinitely superior to poetry...When you look at them carefully you can always find in every poem lines which exist only for the sake of rhyme.<sup>60</sup>

For Tchaikovsky, it was as if the very act of committing thoughts to paper brought falseness. Words brought deceit. He once famously reported that:

Letters are not usually altogether sincere. At least I judge by myself. Whoever I write to, and whatever I write about, I always worry about the impression the letter will make, not only on my correspondent but on any chance reader. Consequently I pose. Sometimes I *strive* to make the tone of the letter simple and sincere, i.e. to make it *appear* so. But except letters written in moments of *aberration* I am never my true self in my correspondence. These letters are constant sources of remorse and regret, sometimes even very painful ones. When I read the letters of celebrated people, printed posthumously, I am always jarred by an indefinable feeling of falsity and mendacity.<sup>61</sup>

Despite Pyotr Il'ich's humility surrounding his own poetic abilities and his mistrust of the written word, it is significant that the composer Anton Stepanovich Arensky set Tchaikovsky's *Lilies of the valley* poem as part of his *Six romances*, Opus 38. It is especially noteworthy that a prominent contemporary composer (and author) recognised the quality of Tchaikovsky's poetry and set it without prejudice. This opus also contains settings of two texts by Rathaus. Arensky went on to set a total of four of Rathaus's texts, testimony perhaps to the high esteem in which the younger composer held Pyotr Il'ich.<sup>62</sup>

It seems that Tchaikovsky thought of his writing as very much of secondary importance to his musical composition. Detailed analysis of his poems themselves would go beyond the scope of this present study. It is more appropriate instead to consider why Tchaikovsky was so drawn to poetry, and by extension, why he was so

---

60 *Complete Ed.*, vol.7:543, to Modest. (Translation taken from Orlova, A., *op. cit.*, p.152).

61 *Dnevnik* (Diaries) (from the years 1873-1891), P.I. Tchaikovsky, ed. I.I. Tchaikovsky (Moscow/Petrograd. 1923). journal entry dated 27 September 1887 (o/s), pp.213-4.

62 In homage to Tchaikovsky, Arensky also made an arrangement of the song *Legenda* (c.f. Tchaikovsky, Op.54, No.5).

drawn to the medium of song. Tchaikovsky was a life-long literary enthusiast with acute literary sensibilities and a particular leaning towards poetry. The composer was a highly educated man whose experience as a multi-talented, multi-functional wordsmith stood him in good stead for the poetic challenges that he was to face when writing his songs. Despite his modesty about his poetry, a comparison between the literary work of Pyotr Il'ich and his brother Modest (the professional) would be an interesting study in itself. Suffice it to say here that Pyotr Il'ich's talent and achievement can be said to have outstripped that of his brother by a wide margin. The true depth of the composer's literary talent will later be discussed in the detailed study of the *Six Songs*, Opus 73, the final and perhaps finest expression of his work in this genre.

*A brief note on Tchaikovsky's literary codifications*

Before looking at the songs in detail, however, it is important that we return briefly to the concept that Pyotr Il'ich often enjoyed making up word-codes and using them in his writings in order to convey messages to specific people in disguised forms. This will later support the contention that Tchaikovsky was a natural codifier who employed literary and musical riddles in his Opus 73 songs.

Sometimes it seems that Tchaikovsky used his diaries and letters to express those aspects of his character that were so deeply personal that he dared not write about them openly. He devised codes in order to protect himself. Sometimes Pyotr Il'ich would invent codes to avoid overtly detailing homosexual encounters or relationships. An early example of this is when in 1869 he wrote to Modest telling him about his new friend (and short-term lover) Bibikov, with whom he went out 'almost every night'.<sup>63</sup> The message that lay underneath the surface of this letter (and was later missed even by the Soviet censors) came in the last words of the piece in the

---

<sup>63</sup> *Complete Ed.*, vol. 5: 170.

remark 'Bibikov sends you a kiss'.<sup>64</sup> This was Tchaikovsky's way of intimating that their relationship was indeed sexual.<sup>65</sup> According to Modest, Pyotr Il'ich wrote regularly in his diaries from the end of the 1870s to the late 1880s and intermittently in the early 1890s, but the composer burnt most of these in 1891. The diary entries written in the summer of 1884 survive, curiously. This may well have been because much of the detail of Tchaikovsky's self-hatred, which sprang largely from his various sexual activities with many different men, was in fact 'safe' because it was written in code. The composer wrote, for example: 'Z is really tormenting me. May God forgive me such despicable feelings!';<sup>66</sup> and two weeks later: 'Tormented tonight not by Z itself, but by the torment that exists within me'.<sup>67</sup> The symbols that he used (X and Z) have been interpreted by many scholars, including David Brown, as 'denot[ing] homosexual drives'.<sup>68</sup> Anthony Holden argues a convincing case in favour of this interpretation in his book *Tchaikovsky*, concluding that 'Z would appear to represent the sex-drive itself, and the far less frequent X [Tchaikovsky's] guilt at his methods of relieving it'.<sup>69</sup>

Tchaikovsky was well aware of the possibilities of using codes in his writing. He used codes in his correspondence and, I contend, in his poetry and songs. We will return to the subject of codification in Chapter Two, where we shall consider examples of Pyotr Il'ich's use of hidden messages in his songs; in Chapter Four, where we shall analyse the extent of his use of musical and literary symbolism in the Opus 73 songs; and in Chapter Five, where we shall review the codified evidence of these songs in relation to messages the composer may have wanted to convey just a few months before his death.

---

64 *Complete Ed.*, vol. 5: 170 (*op. cit.*).

65 Holden, A., *op. cit.*, p.76.

66 Diary entry, 19 May 1884.

67 Diary entry, 6 June 1884.

68 Brown, D., *op. cit.*, volume 3, p.257. Poznansky rejects this interpretation, however, see 'X and Z at Kamenka': chapter 22 of Poznansky, A., *Tchaikovsky: the quest for the inner man*, *op. cit.*, pp.425-446.

69 Holden, *op. cit.*, pp.234-6. Tchaikovsky also ascribed his Fifth Symphony with a roughly sketched programme. The Introduction involved 'total submission to Fate'. The 1st movement, Allegro contained notions of 'Murmurs, doubts, laments, reproaches against XXX' [Symphony No.5, notes]. This too is possibly a reference to his homosexuality.

## CHAPTER 2

### The Songs

Having established that literature played a hugely important rôle in Tchaikovsky's life and work, it is now necessary to focus more specifically upon the position of songs in his creative output. Again, a primary concern will be to assess the nature and importance of the literary texts which he chose to set: Tchaikovsky's choices of text do offer a certain insight into his character. Patterns or thematic trends emerge, linking song to song. Highlighting these trends now will make it possible later to judge the extent to which the texts for the Opus 73 set build directly upon his earlier songs to produce his ultimate expression in this genre, and the extent of their originality.

First we shall appraise the position of art song in nineteenth-century Russia, in order to gain a perspective from which to assess Tchaikovsky's work in this genre. We shall define some of the major musical influences upon Pyotr Il'ich's song-writing. We shall go on to outline the range and scope of Tchaikovsky's song output, addressing the key questions of why the composer wrote his songs, what sort of texts he chose to set, which poetic themes recur most prominently and frequently across his song repertoire, and which of these themes most clearly prefigure those of the *Six Songs*, Opus 73. We shall then consider what our composer (and others) thought of his songs, in order to begin to evaluate their importance. Only then will it be appropriate to tighten the focus still further by introducing the Opus 73 songs themselves. This general introduction to the songs will analyse the origins of the six texts and describe the background details regarding the early evolution of the work. It will then be necessary to comment briefly on Pyotr Il'ich's approaches to musical codification of messages, as found throughout his repertoire. Just as he used verbal codes in his writing, he sometimes infused his musical works with symbolic subtexts, so adding new layers of meaning to them. He did this, for example, in the *Six Songs*,



Opus 73. David Brown has even contended that occasionally Tchaikovsky may have used specific musical ciphers (spelling out names or places in musical encryption) in his works, though the validity of this theory has recently been called into question.<sup>1</sup>

Chapter Two therefore falls into three main sections: an introduction to nineteenth-century Russian art songs; an introduction to the songs of P.I. Tchaikovsky; and an introduction to the *Six Songs*, Opus 73.

*An introduction to 'romansy': nineteenth-century Russian art songs*

Singing in Russia has an extended and fine history. There were two distinct lines of development of the song: the folk, popular, ethnic or *pesnia* tradition, and the imported *romans* tradition. Solo Russian songs with piano accompaniment written to Russian texts were originally referred to as *rossiiskie pesni* (Russian songs). In the early part of the nineteenth century, French was commonly spoken in high society and the term *romans*, used to describe Russian art songs written to texts in the French language, was taken directly from that language. By the early nineteenth century the term *romans* became the accepted description for Russian art song in general, regardless of the language of the text.

'The father of Russian music', Mikhail Glinka (1804-1857), wrote romances all his adult life, starting in the 1820s with simple drawing-room romances written to entertain his friends. Though heavily influenced by European styles, his songs always had a peculiarly Russian hallmark. Later he explored songs based on various dance rhythms and wrote dramatic ballads. Vocal lines tended to be expressive and lyrical, usually supported by simple accompaniments. In each of these aspects, Glinka set up strong foundations for the work of Tchaikovsky.

Gerald Abraham noted, however, that 'Glinka contributed little to the *evolution* of Russian song'.<sup>2</sup> He was more a craftsman than an innovator and his

---

<sup>1</sup> See pp.68, 73-4 and 183.

<sup>2</sup> Abraham, G., 'Russia: the modern period', in *A history of song* (ed. Stevens, D.), Hutchinson (London, 1971), p.349.

output of over sixty songs (plus various vocal works and exercises) proved greatly influential.<sup>3</sup> His songs were stylistically varied and of high quality compared with the songs of his Russian contemporaries. He had refined his craft during sojourns in Italy (1830-3) and Berlin, where he had had composition lessons with Siegfried Dehn in the winter of 1833-4. His 'Italian style' stamped a number of his songs, such as the Bellini-like *Il desiderio* and the barcarolle, *Venetsianskaia noch'* ('Venetian Night'), both written in 1832.<sup>4</sup> Although Italian pastiche (and even barcarolle style itself) was far from new to Russian music, Glinka's assured approach to this style surely impressed Tchaikovsky, who later wrote songs such as *Mezza notte* (?1860-1) and *Pimpinella* (Opus 38, No.6, 1878). Glinka used a Spanish idiom in the song *Ia zdes', Inezil'ia* (1834), a popular example of the serenade type. Its influence can be detected, perhaps, in Tchaikovsky's *Don Juan's serenade* (Opus 38, No.1).

Glinka's increased expertise following his periods abroad brought him new confidence and a strong desire to write 'music in Russian', employing Russian texts but also using and developing Russian musical idioms. He explored folk styles in a large number of his songs, including *The poor singer* and *Consolation* (both written in 1826) and *The bird-cherry tree is blossoming* (1839). Tchaikovsky too, was later drawn to the folk idiom. Its influence is felt in songs such as the lamentation *If only I'd have known* (47/1, 1880) and *The nightingale* (60/4, 1884), perhaps the best of his songs of this type.

Glinka used texts by Pushkin and Lermontov and many others. Poets included Adam Mickiewicz (1798-1855) and Evdokiia Petrovna Rostopchina (1811-1858), whose texts were later to inspire Tchaikovsky.<sup>5</sup> In this respect, a partnership between

---

3 Glinka wrote over fifty separate songs, two canzonettas, various arias (including a recitative and aria), a number of vocal studies, *Two Ukrainian songs* (1838) and the twelve-song set *Farewell to Petersburg* (1840).

4 *Il desiderio* is known in Russian as *Zhelanie* ('Desire'). *Venetsianskaia noch'* was written, not in Venice as the title suggests, but in Milan.

5 Glinka used Mickiewicz's texts in two of his songs, *To her* (1843, in Russian translation) and *Conversation* (1849, in Polish). He used Rostopchina's texts twice: for the songs *The bird-cherry tree is blossoming* and *Wedding Song* (also known as *The North star*) (both were written in 1839). Tchaikovsky used adaptations of the Polish poet's texts for the songs *Was it my mother who bore me?* (27/5), *My spoiled darling* (27/6) and *Dusk fell on the earth* (47/3), and turned again to this writer when composing his symphonic ballad *The Voevoda* (Opus 78, 1890/1: here he used Pushkin's re-working of the original Mickiewicz texts). He used Rostopchina's texts only once, for the song *It is both bitter and sweet* (6/3, 1869).

Glinka and the lesser-known Nestor Kukol'nik (1809-68) proved particularly fruitful, though the marriage of words and music which resulted was rarely deeply-felt. David Brown reminds us that Kukol'nik could 'measure up to the relatively undemanding task of fitting words to existing music'<sup>6</sup>, and frequently did just this.

Glinka's songs, unlike those of Tchaikovsky, rarely appeared in sets (though the twelve song group, *Farewell to Petersburg*, for example, stands as a notable exception to this). Even this set did not take the form of a true cycle. However, like Tchaikovsky, Glinka tended to favour tripartite structures. Up until 1834, Glinka's Russian songs were mostly in ternary form, and usually strophic. Certain songs are remarkably economical: the miniatures *Beloved autumn night* (1829) and *Where is our rose?* (1837) are only eight bars and seventeen bars long respectively. These are song gems, and surely anticipate the economy of means employed later in Tchaikovsky's final set of songs.<sup>7</sup> From the mid-1830s, Glinka's songs became generally more intense and tended increasingly towards thematic evolution. *The toasting cup* (1848) is a good example of this. The organic nature of his later songs surely influenced Tchaikovsky's mature song style. The evolution of themes in the Opus 73 set will be fully discussed in Chapter Four. Several of Glinka's songs, such as *Soon you will forget me* (1847), *Adel'* and *Meri* (1848), are harmonically as well as structurally adventurous. The first of these is full of chromatic torment and deals with the theme of death. Its G minor key gives way to G major in the coda where death brings relief from earthly sufferings. *Adel'* displays a broad harmonic range, modulating to the distant key of C major (instead of returning to the original key of C# minor) as a textual phrase is repeated. *Meri* is characterised by irregular phrasing

---

6 Brown, D., *Mikhail Glinka: a biographical and critical study*, Oxford University Press (London, 1974), p.159: Kukol'nik provided the texts for each of the twelve songs of Glinka's set *Farewell to Petersburg* (1840). The texts of no fewer than three of these songs were set to pre-existing music. Kukol'nik also provided him with the texts for the songs *Stansy* ('Stanzas', 1837) and *Somnenie* ('Doubt', 1838), an additional scene to Act IV of the opera *A life for the tsar* ('Scene at the gates of the monastery', 1837) and the incidental music *Prince Khlomsky* (1840).

7 See chapter 4 (pp.164-184). *Gde nasha roza?* ('Where is our rose?') consists of 10 bars of 5/4 and seven bars of 3/4 time. The vocal line consists overwhelmingly of syllabic crotchet beats. The 5/4 metre harks back to the traditional Russian '*pesennyi razmer*' ('song metre'), and at the same time anticipates such influential masterpieces as Musorgsky's *Svetik Savishna* (1866), another song in 5/4, dominated by crotchet movement in the vocal line.

and a 'false' return to the music of the first stanza in the third, before developing away from it and exploring new materials. This type of structural disguise clearly anticipates that of Tchaikovsky's Opus 73, No.6, whose structural trickery is described, again in Chapter Four.<sup>8</sup> Glinka laid the foundations for Tchaikovsky's song-writing, therefore, on many levels. Indeed, when discussing Glinka's orchestral scherzo *Kamarinskaia*, Pyotr Il'ich once described the older composer's legacy in the following effusive terms:

Well? It's all in *Kamarinskaia*, just as the whole oak is in the acorn. And for a long time Russian composers will draw from its rich source, for it will need much time and much strength to exhaust all its wealth. Yes! Glinka is a real creative genius!<sup>9</sup>

Tchaikovsky clearly held this composer in high regard and drew upon his work as part of his broader cultural heritage.

It is curious that in the second half of the nineteenth century the members of the influential group of composers, known as the Mighty Handful, or *Moguchaia kuchka*, (with the exception of Musorgsky) tended very strongly towards the *romans* rather than the *pesnia* tradition in their song-writing, despite their shared obsession with their Slavic heritage. French and Italian influences were still particularly strong. Tchaikovsky was greatly affected by the music of his contemporary French composers Délibes, Bizet and Massenet. The works of Rossini (1792-1868), then Donizetti (1797-1848) and Bellini (1801-1835) in the Italian operatic *bel canto* tradition had a significant impact upon Pyotr Il'ich's song-writing. At around this time, the songs of Schubert and others so impressed Russian song-writers that the German Lied had become a strong influence over the genre. Tchaikovsky was particularly influenced in his song-writing by the work of Schumann, whose settings of Heine and others was

---

<sup>8</sup> See pp.164-184.

<sup>9</sup> Diary entry for 27th June/9th July 1888. See also *Dni i gody P.I. Chaikovskogo*, ed. V.V. Yakovlev et al. (Moscow/Leningrad, 1940), pp.449-450.

directly to inspire his early songs.<sup>10</sup> Schumann's attraction to simple, musical texts based on such themes as happy love beginning and unhappy love ending, nature, song, dreams and tearful sadness (which all contribute to the cycle *Dichterliebe*, for example) have much in common with the chosen texts of P.I. Tchaikovsky. Schumann's careful approach to the declamation of words (where musical accents generally correspond to natural verbal rhythms and stresses), his general avoidance of melisma (he usually avoided using more than one note per syllable), his development of musical themes to form true cycles (the deliberate interweaving of motivic or harmonic ideas to connect the different songs within a set), and his sometimes ironic use of harmony to effect new layers of meaning all bear obvious relationships to the later Tchaikovsky song style. Perhaps the most significant influence upon Tchaikovsky's style remained the music of his beloved Mozart, whose work he adored from childhood. Pyotr Il'ich's songs are characterised by their lyricism, their clear-cut but often subtle harmonies and their expressive singability: they always sit well on the voice - as a singer himself, Tchaikovsky knew well the capabilities and colours of the vocal instrument. He was also strongly influenced by folk song, both Russian and Ukrainian. His song style was certainly wide-ranging and eclectic.

Song-writing was highly popular during the nineteenth century and all major Russian composers contributed to the development of the form, though for most composers their work in this genre was vastly overshadowed by their instrumental and operatic output. Songs were performed as drawing room or salon pieces for entertainment. They were also commonly interpolated within full-scale concert programmes. Tchaikovsky was particularly keen to include his favourite songs in many of his most important showcase events. For example, at the zenith of his fame, to great acclaim and following rave reviews during his tour of America in 1891, his final concert in New York significantly included some of his songs, including *Both*

---

<sup>10</sup> Tchaikovsky's Opus 6, No.5, *Why?*, and the song *Blue eyes of spring* employ texts originally by Heine.

*bitter and sweet*.<sup>11</sup> It was normal for songs to play a full and active part in concert life at this time.

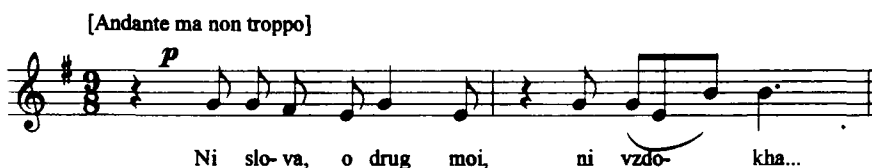
Of the late nineteenth-century Russian masters, however, only Musorgsky produced enough high-quality songs for them to feature prominently in his legacy, and Borodin and Balakirev produced only a small number of truly excellent songs. Tchaikovsky's songs have little in common with the innovative realism of those of Musorgsky. Pyotr Il'ich's songs are more stylised, perhaps, and less consciously true-to-life. Unlike Musorgsky, for example, our composer pays less attention to 'accurate declamation' or naturalistic (speech-like) use of stresses in song. He retains the right to modify words of a single syllable into separate musical beats for artistic reasons, if he so chooses. In Tchaikovsky's Opus 6, No.2, *Not a word, o my friend*, for example, the composer elongates the word 'sigh' into a polysyllable 's-i-i-igh'<sup>12</sup> (see Ex. 2-1). He also countenances repetitions of words for musical reasons, rather than submitting to an adherence to patterns associated with direct speech. For example, in the song *Forgive*, Opus 60, No.8, Tchaikovsky is quite happy to modify Nekrasov's text by repeating the words 'do not forget' three times,<sup>13</sup> for emphasis. On each occasion, Tchaikovsky refuses to be driven by anything other than musicality. Pyotr Il'ich did indeed tend towards natural declamation and syllabic interpretations, however, as has been noted earlier in connection with these traits in Schumann's songs, but the major difference between Tchaikovsky's settings and those of many of his Russian contemporaries is that our composer was not confined by strict adherence to this form of realism.

<sup>11</sup> Opus 6, No.3. Text by Rostopchina. Concert: 9th May 1891.

<sup>12</sup> In the original Russian: 'ni v~~z~~do-o-o-kha', Op.6, No.2, e.g. bar 7. This unnaturalistic 'mutilation' of the text was strongly criticized by the composer Cui in his book, *The Russian song* (Moscow, 1896).

<sup>13</sup> The words in bars 19 and 20 (*revnosti ugroz*) are also derived from a repetition of those in bars 16-18. The repetition described in the main text occurs on the words *Blagoslovi i ne zabud', i ne zabud', ne zabud'*. These are the final words of the song.

Ex. 2-1      *Ni slova o drug moi*, bars 6-7



In his book *The Russian song* (1896), the composer César Cui emphasised the characteristic tendency of Russian composers to treat the words as well as the music as of equal worth in the setting of songs. He and his colleagues in the Mighty Handful sought to integrate poetry and music into an organic whole in song:

The word gives definitive form to the feelings expressed, and the music strengthens this expression, providing sonic poetry that goes beyond what words can say. Both elements merge together and with doubled strength act upon the listener.<sup>14</sup>

Cui castigated Tchaikovsky's approach to song-writing, saying:

His talent does not possess the flexibility required for real vocal music... He did not acknowledge the equal rights of poetry and music. He regarded the text with despotic presumption... Having chosen texts with no artistic value, Tchaikovsky treated them without ceremony... In the music, the punctuation is very badly observed... Tchaikovsky could not be laconic; he did not know how to write briefly...<sup>15</sup>

The trend in late nineteenth-century song tradition towards precise poetic declamation, as exhibited by such as Cui, Dargomyzhsky and Musorgsky, itself became almost despotic. Tchaikovsky denied Cui's accusations vehemently, saying that:

absolute accuracy of declamation is a negative quality and its importance should not be exaggerated. What does the repetition of words, even of whole sentences matter? There are cases where such repetitions are completely natural and in harmony with reality...<sup>16</sup>

<sup>14</sup> César Cui, *An essay on the development of the Russian romance* (Moscow, 1896).

<sup>15</sup> *Ibid.*, also quoted in *Tchaikovsky: A symposium*, ed. Abraham, G., Drummond (London, 1945), p.197-8.

<sup>16</sup> *Complete Ed.*, letters to N. von Meck (21 Nov./3 Dec. and 23 Nov./5 Dec. 1877).

He went on to state that if there were a choice, he would 'feel no embarrassment in turning [his] back impudently on *real* truth in favour of *artistic* truth'.<sup>17</sup> What is interesting is that Cui is absolutely wrong about Tchaikovsky. Pyotr Il'ich was indeed flexible in his approach to his vocal music - more flexible than most other contemporary realist composers precisely because he was not averse to the occasional use of melisma or repetition. His deep and genuine understanding of poetry led him very much to work equally with poetry and music in mind. Chapters Three and Four will prove this beyond doubt. Cui suggests that Tchaikovsky chose texts with 'no artistic value'. This charge too will be strongly refuted later in the present chapter.

It may well be that Russian art songs have not become widely acclaimed in the West over the course of the twentieth century because of a widespread ignorance of the Russian language. Despite this, their importance in nineteenth-century Russia should not be underestimated.

#### *Tchaikovsky's songs: a brief overview*

Songs were an important feature of Tchaikovsky's output throughout his life. Appendix 5 places his works in this genre into chronological perspective, noting the interplay of song-writing with the rest of Tchaikovsky's compositional repertoire. This information is linked to major biographical landmarks in the composer's life and outlines the range and extent of Pyotr Il'ich's song production.

In August 1844, at the age of three years and nine months, Pyotr Il'ich Tchaikovsky together with his younger sister Alexandra [Sasha], then aged just two years and seven months, composed his first piece of music - it was a song - entitled *Our mama in St. Petersburg*. The composer later paid in full the cost of having his

---

<sup>17</sup> *Complete Ed.*, letters to N. von Meck (21 Nov/3 Dec. and 23 Nov./5 Dec. 1877), *op. cit.*



first ever work consigned to print; again it was a song - *Mezza notte*, published in about 1862. Tchaikovsky continued to write in this genre throughout his life, leaving a legacy of hundred and three songs.<sup>18</sup> The very last work that the composer ever completed was the set of *Six Songs*, Opus 73, written just six months before he died. Songs were thus the first and last completed works by Tchaikovsky and also played a highly significant rôle, punctuating his compositional output throughout his career.

Little critical analysis of the nature and importance of Tchaikovsky's songs has been undertaken, despite the number of songs written and despite their quality. Tchaikovsky knew that he could earn a few roubles relatively easily by producing a new set of songs, but to assert that all of his songs were written merely for commercial or financial purposes would be a grave error. The songs show a striking array of different musical and poetical styles and contexts. Some of Tchaikovsky's songs or *romansy* are highly charged and passionate. These include, for example, *None but the lonely heart*, Opus 6, No.6; *The corals*, Opus 28, No.2; and the *Six Songs*, Opus 73. Other songs have religious overtones (for example, the hymn of John of Damascus, *I bless you, forests*, Opus 47, No.6). Some are rather frivolous, like *The cuckoo*, Opus 54, No.8. Others draw upon Russian folk traditions, melodies or forms. Good examples of this include *If only I'd known*, Opus 47, No.1; *Was I not but a blade of grass in the field?*, Opus 47, No.7 (which has the character of a 'long-drawn' peasant folk song or 'protiazhaia'); *Cradle song*, Opus 16, No.1; *Evening*, Opus 27, No.4; and *Frenzied nights*, Opus 60, No.6 (which employs gypsy themes). In contrast, other songs are inspired by French, Italian or other non-Russian European styles, languages or tastes. *Pimpinella*, Opus 38, No.6, is based on an Italian street song, for example. *The Six Songs*, Opus 65, are based on French texts.<sup>19</sup> Some of Tchaikovsky's songs tell of everyday life, as does *As they kept on saying, fool!*, Opus

---

<sup>18</sup> Other songs were written but only 103 survive (see appendices 5-7).

<sup>19</sup> Herbert Weinstock, [*Tchaikovsky*, Cassell (London, 1946), p.362] erroneously refers to the *Six Songs*, Opus 73 as the German set, simply, one can assume, because he thought that the poet's name (Rathaus) sounded German. Rathaus was Russian. The musicologist may have been aware, too, that German translations of Rathaus's poems were made before Tchaikovsky's Opus 73 was published in 1893. It was not unusual for translations of song lyrics to coincide with publication.

25, No.6, for instance, while still others are serious and deeply personal. Since the songs are so diverse and varied, it is not constructive to group them all together for universal praise or criticism.

### *Why did Tchaikovsky write songs?*

Tchaikovsky may have been constantly drawn to the medium of song, but his motives for song composition seem to have been as varied as the styles of the resulting songs themselves. He sometimes wrote songs to please people: often dedicatee singers, or those whom he wished to impress, honour or placate. Only seven of his songs remain uninscribed with a dedication. The overwhelming majority of songs are dedicated to famous singer friends. Frequently individual songs within a set are made out to six different soloists.<sup>20</sup> The Opus 16 songs provide an example of dedications made out to close friends. The *Twelve songs*, Opus 60, are inscribed with a tribute to the Tsaritsa, Empress Maria Fedorovna. Pyotr Il'ich often wrote songs soon after the completion of major works - almost as if to revitalise himself through small-scale, achievable tasks.<sup>21</sup> Songs tend to appear in between very large-scale compositions. Occasionally, the composer wrote songs whilst abroad, again possibly to quench his thirst for producing publishable materials in a relatively short space of time.<sup>22</sup> Sometimes Pyotr Il'ich actively sought solace in song composition, for example, in 1875, when he suffered extremes of self-pitying depression which had even seen him 'yearning for death' as he tried to come to terms with his homosexuality, he wrote no fewer than eighteen songs, including Opus 25, 27 and 28. Tchaikovsky's motives for writing each of his song sets are laid out in tabular form in

---

20 Namely, the sets # Op.6, 16, 25, 28, and 57. For a full list of dedicatees of Tchaikovsky's works, see appendix 6.

21 For example, Opus 6 was started just over a week after the completion of the first version of *Romeo and Juliet*, fantasy overture. Op.16 was produced just after Symphony 2 (and the Rubinstein *Serenade*). Two songs were produced whilst work was in progress on *The Tempest* (see Appendix 6). Opus 25 appeared soon after the Piano Concerto in Bb minor. Opus 38 was written just after *Onegin*. Opus 54 followed the composition of *Mazepa* and 2nd Suite. Opus 65 was written soon after completion of Symphony No.5 and *Hamlet*. Opus 73 was written just after Symphony No.6, *The Pathétique*.

22 e.g. Opus 38 (see appendix 5). Whilst in Florence in 1878, Tchaikovsky wrote to Nadezhda von Meck, saying that he had 'an urgent desire to set some poems of [her] choosing'. He suggested that the following poets would be particularly suitable: Fct, A.K. Tolstoy, Mey and Tuitchev (*Complete Ed.*, letter to N. von Meck, 16/28 February 1878).

appendix 7. Appendix 8 summarises the texts of all of Tchaikovsky's works for solo singer and piano.

Tchaikovsky sometimes wrote songs simply because he felt compelled to. He seemed to have a very strong need to write songs but was always keen to find *just the right* poetic text on which to base his work. He found it almost impossible to use sub-standard poetry, as has been discussed in Chapter One.

The intimate medium of song was one in which the composer could suggest or describe feelings and thoughts, perhaps more overtly or specifically than he could in his instrumental music. Good poetry has the added advantage of being open to a wide range of interpretations. Song could therefore have been an ideal form through which Tchaikovsky could express the intimate without fear.

By extension, song was also an ideal medium through which Tchaikovsky could devise and explore various coded messages or ciphers, emphasising or drawing out particular strands or nuances of the poetry that he set. Pyotr Il'ich could add extra layers of poetic meaning to his songs simply by referring to motifs or musical figures already rich in associative meaning because of their connections with coded messages used in previous works. This facet of his work as a song-writer will be explored in greater detail in relation to the *Six Songs*, Opus 73, in Chapter Four.

Tchaikovsky wrote songs not only as utilitarian time-fillers that could earn a few roubles, but also, more significantly, as a tonic against over-work; to please; for relaxation and fun; but also in response to a deep emotional need. Song-writing appealed to that part of the composer's psyche - the intimate, lyrical side of his nature - which no large-scale work could fulfil.

#### *Tchaikovsky's choice of texts*

Tchaikovsky's song output is largely based upon the poetry of lesser-known Russian poets. Eminent and established poets such as Pushkin and Lermontov are under-represented in the texts that he chose for his songs. Pyotr Il'ich used a text from

Pushkin for the early piece *Zemfira's song* and for the choral work *The voice of mirth grew silent* of 1891. He also chose to set the poem, *The nightingale*, which Pushkin had translated into Russian from an original text by V.S. Karadzic. The composer used only one text by Lermontov, *The love of a dead man*, set as Opus 38, No.5. This poem was a particular favourite of his patroness and he set this text to please her. Tchaikovsky sometimes used translations and adaptations of texts by such as Goethe (for example, *None but the lonely heart*, Opus 6, No.6; *Mignon's song*, Opus 25, No.3; and *Do not ask*, Opus 57, No.3) and Heine (for example, *Why?*, *Blue eyes of spring* and *I should like in a single word*). These texts, again by famous poets, are used comparatively rarely. Of the more celebrated Russian poets of this generation, Pyotr Il'ich used original texts by Fet only five times.<sup>23</sup> He used the *musical* texts of Tiutchev only once (and once in the form of Tiutchev's translation of Goethe, which was to become *Mignon's song*). Tchaikovsky used a Nekrasov text again only once, for *Forgive*, Opus 60, No.8.

By contrast, Pyotr Il'ich more often favoured lesser-known modern Russian poets. He chose to set no fewer than twelve original texts by Alexei Nikolaevich Pleshcheev (1825-93) and a further seven text translations by this same poet. Lev Alexandrovich Mey (1822-62) was used mainly as a provider of translations: seven such texts by him were used by the composer. Mey also provided four original poems which Pyotr Il'ich later set to music.<sup>24</sup> A.K. Tolstoy (1817-75) provided the texts for eleven of Tchaikovsky's songs, whilst Alexei Nikolaevich Apukhtin (1840-93) provided a further six texts.<sup>25</sup> (Apukhtin's text, used in Tchaikovsky's jest *Who goes?*, is now lost). Pyotr Il'ich seems to have been drawn to texts which were *meaningful to him*, regardless of whether or not the poet in question happened to be famous. He was not averse to using texts by entirely unknown poets, such as Ludwig-Wladislaw

---

<sup>23</sup> *My genius, my angel, my friend* (c.1857); 16/3; *Take my heart away* (1873); 27/3; and 60/2.

<sup>24</sup> Translations:- 6/5 (Heine) and 6/6 (Goethe); Op.27, Nos.4-6 (Shevchenko/Mickiewicz); 28/2 (Kondratowicz); and *I should like in a single word* (Heine). Original poems:- Op.25, Nos.4-6; and 28/3.

<sup>25</sup> I have included 28/4, that of questionable authorship (see chapter 1, p.6, and footnote 7; and pp.16-7).

Kondratowicz (who provided the original text for one of Tchaikovsky's most famous songs, *The corals*, Opus 28, No.2, and for *The little bird*, Opus 54, No.2) and Daniil Rathaus, who provided the texts for the Opus 73 set, but only on condition that he could detect unusual poetic quality to work on.

### *Thematic trends*

Certain themes are common to different songs that Tchaikovsky wrote across his career. Many of these major themes are directly associated with or prefigure the *Six Songs*, Opus 73. For example, the first set of Tchaikovsky's songs, Opus 6, speaks of fit(s) of grief, waves of passion and returning to love (No.1); happiness that has ceased through death (No.2); tormented meetings (No.3); inability to love (No.4); and rejection (Nos.5 and 6). The themes of love, love unattainable, and death recur hauntingly throughout Tchaikovsky's song output. For example, Opus 16, No.6, *The New Greek song*, is based on the famous 'dies irae' theme; Opus 28, No.6, *The fearful minute*, which reaches its climax on the words: '...Either you will pierce my heart with a knife or you will open up paradise for me...'; Opus 28, No.2, *The corals*, which tells of a soldier returning from war to find his beloved dead; through to Opus 60, No.6, *Frenzied nights*, and No.7, *Song of a gypsy*, whose stories suggest a sense suppressed passion and fatefulness. Opus 57, No.5 is titled simply *Death*.

Tchaikovsky seemed to favour texts which went beyond the themes of love and the pains associated with it, choosing more particularly those texts which concerned disappointment or failure in love; an inability to love; or a sense of yearning for unattainable heights of (guiltless) passion. In this sense, the texts used for Opus 73 follow in the long tradition of Tchaikovsky's song texts, building on the examples of, for instance, *Amid the din of the ball*, *Why did I dream of you?*, *Does the day reign?*, and *Simple words*.

Appendix 8 provides summaries of all of Tchaikovsky's hundred-and-three surviving songs. It charts where and how each of the preceding songs feeds into the

thematic content of the Opus 73 set. The most telling expressions, or *key words*, of each song are highlighted in this appendix. These words help to focus on the thematic linkages that exist across the songs. The themes which recur most often are those associated with failure in love and nature. Of the hundred-and-three songs, there are only eighteen which do not concern the theme of sensual love.<sup>26</sup> That is, eighty-five songs deal directly with the theme of love, and of these only nine deal with successful loving relationships. The remaining seventy-six songs speak of loneliness, isolation and frustration born of bad relationships, failed love, and an inability to communicate.

This thematic pattern is highly unusual and surely tells us quite a lot about Tchaikovsky's own personality. The themes appear powerfully and expressively so many times that they come to reflect a particular world-view that the composer chose to present within the medium of song.

Where Tchaikovsky's texts talk of a striving towards love, they seem to speak more about a yearning for sexual excitement and release rather than genuine searches for spiritual long-term commitment. For example, 27/6, 28/6, 38/1, and 65/1 all deal with 'the thrill of the chase', that moment when new love takes control and sends one into oblivion. More often, however, Tchaikovsky's chosen song texts deal with sexual temptation racked by fear, for example 28/3, 28/4, and 38/2. In some songs there is a feeling that obsession leads inevitably to failure. This happens for instance in 60/6. The theme of 'bad relationships' dominates the output. These relationships are often referred to in the past tense and are described in 60/6 and 60/12, for instance. Tchaikovsky's texts frequently dwell regretfully on failed love, often finding happiness only in dreams. There are many examples of texts which focus on trying to escape from life's realities through the oblivion of sleep: for example, 16/4, 27/1, 47/4, 54/10, 57/4, and 57/5. Opus 27, No.1 is typical in its portrayal of a search for 'happiness, if but in dreams'. Certain texts speak of loneliness (for example, 28/3, 63/4) and

---

<sup>26</sup> These include fifteen out of the sixteen songs of the Opus 54 set, two songs from the Opus 57 set and the final song of our Opus 73 set.

isolation (e.g. 54/11). Some imply a sense of feeling trapped by an unsatisfactory relationship (e.g. 25/4). Others reflect frustration (e.g. 47/5), low self-esteem (e.g. 27/2), and guilt (e.g. 47/4). Still more texts talk of life-long suffering or world-weariness and an urge to escape life altogether (e.g. 25/2, 16/6, 47/2, 54/2, and 57/1). Many refer to death as a welcome release (e.g. 25/6, 38/5, 47/2, 54/2, 54/15, and 57/5). In fact, death features to some degree in around a quarter of all of Tchaikovsky's songs. Given Pyotr Il'ich's undoubted preoccupation with death, its appearance as a recurring motif is unsurprising: it appears *throughout* Tchaikovsky's song output.

All of these themes seem to be in tune with the psychological profile that one might independently build of Tchaikovsky, based on the evidence of his diaries and letters. Many songs follow the route that we might have expected of him, should he have wished to use song-composition to purge himself of his fears and his conscience in respect of his undoubted homosexual guilt. Opus 27, No.5, speaks of rejecting 'marriage-makers', saying that 'the marriage-makers will come but I cannot stand their scrutiny'. It is possible that Tchaikovsky was reflecting a deeply personal feeling here, though the text involving the 'girl left alone with her grief' deliberately turns our attention away from the composer himself. Indeed notional marriage-makers were turning their attention to the composer at this time. That is, the composer *perceived* societal pressure on him to marry. He succumbed to his ill-fated marriage on 6th/18th July 1877,<sup>27</sup> over two years after he wrote the Opus 27 songs (which were completed by 11th/23rd April 1875).

Certain songs deal directly with the torments associated with *secret* or *forbidden* love: e.g. *Zemfira's song*, 6/1, 16/5, *Blue eyes of spring*, 28/1, 57/1, 57/3, 60/10, and (more subtly) 60/12. In this category, Opus 57, No.3 pleads: '...Do not call for my confession...My only desire is to tell all, But I am secretly doomed to suffer'.

---

<sup>27</sup> Dates are given in both Old Style and New Style forms: see notes on definitions and abbreviations.

This suffering surely reflects Tchaikovsky's own feelings in the face of enforced secretiveness, necessitated by his sexual orientation. Opus 28, No.1 again describes a heterosexual relationship, but the text ('No, you shall never know whom I love...I would die sooner than give my darling's name') must surely have appealed to Tchaikovsky, who would himself have had to be discreet about his various male lovers. Opus 47, No.7, written in 1880, three years after Tchaikovsky's disastrous marriage, is poignant and bitter:

...Was I not a blade of grass growing all green in the field?  
They took me (and) cut me down...this is my sorry fate...  
They took me, the little rose and broke it and tied it up in a  
bundle...Yet they took me, poor girl, against my will, and  
married me to a hateful grey old man...and so this is my sorry fate!

Again, the text sends out strong messages which are likely to have been personally relevant to Tchaikovsky. Once more these messages are disguised by the gender of the narrator. Just like the young woman in the poem, Tchaikovsky too doubtlessly felt pressured into entering into an unhappy marriage. Opus 57, No.6 (*Lish' ty odin*, 'Only you alone') goes further, dealing with what was perhaps Tchaikovsky's greatest fear - that of exposure and rejection by society. In this song, the protagonist sings the following words to a friend:

You were the only one who believed in my suffering,  
The only one to rise up against *society's false judgement\**  
And support my spirit when it was broken  
In days when darkness fought light inside me...  
And yet, you have never loved me! (\* my emphasis)

This song, like many of the others, is about internal suffering and conflict, social and moral persecution and the fight to remain functional in the face of a broken spirit. The protagonist is again denied a successful loving relationship. Here is the very essence of Tchaikovsky's own torment. He is isolated by his own responses to his own nature



and to his homosexuality. He does not understand himself and does not feel understood by society. He has a very poor self-image.

These themes of secret or forbidden love and the judgement of a remote society which does not understand the protagonist are explored across these song texts. They may even help to deepen our understanding of Pyotr Il'ich, the man. Tchaikovsky was unquestionably reluctant to commit himself to other people. In life he never enjoyed a long-lasting monogamous relationship. Instead he had numerous sexual encounters and did, like the characters in his songs, tend to enjoy the sparkle of new relationships. After such experiences Pyotr Il'ich was similarly often racked by feelings of guilt. It is possible, therefore, that the central, most frequently-recurring themes found within Tchaikovsky's songs did actually dominate his thoughts in his real life and that, to some extent, therefore, they can be considered autobiographical. It is interesting to note that the obsessive concentration on the themes of regret, suffering, guilt, lack of communication, isolation, loneliness, the fear of rejection, frustration and also death dominated his choice of song texts, throughout his mature life.

Tchaikovsky's real-life obsession with night time, as documented in his writings and highlighted by such as Holden,<sup>28</sup> is also reflected in his song output, where over forty-five percent of the songs contain references to night, dusk, evening or simply darkness. Some of these songs contrast daytime with the night. On occasion, the night is a time for romantic rendezvous (e.g. *Mezza notte, Zabyt' tak skoro*, 38/1). Sometimes, however, night-time is depicted as a time of torment, regret or yearning (e.g. 16/5, 25/1, 28/3, 60/6, 60/9). Opus 57, No.3 juxtaposes two images commonly portrayed in Tchaikovsky's songs, those of night (and winter) as times of 'sorrow', contrasting with daytime (and springtime) as times of hope, optimism and

---

<sup>28</sup> As part of a Radio 4 series broadcast in November 1997, entitled simply 'Night', the journalist Anthony Holden spoke eloquently about Tchaikovsky's particular relationship with night-time. For the composer this was often a time to work, a time of sleeplessness, erotic fantasy, neurosis, drinking or gambling.

renewal. In 57/3, the text reads, '...The stream will begin to flow again in springtime. God's daylight will shine through with the dawn. And everyone is consoled...'. Another series of songs, however, view night-time as a time for the 'union of souls' (for example, 16/2, *Ne dolgo nam guliat'*, 63/4, 63/6). The use of night as an image is important within the Opus 73 set.

The theme of nature impacts on all but nine of Tchaikovsky's songs. Nature is portrayed in various ways, often sympathising with the human emotions described by way of pathetic fallacy (e.g. 6/1, 6/2, 6/5, *Zabyt' tak skoro*).

It soon becomes evident that the choice of texts for Tchaikovsky's final set of songs comes as a culmination of a long thematic evolution. These texts are very much a part of our composer's tradition but, as we shall see, they are also the most far-reaching, ultimate expressions of these themes. The Opus 73 texts represent *conclusive* expressions of these themes, as we shall see in greater detail in Chapter Three.

### *What did Tchaikovsky think of his songs?*

Pyotr Il'ich tended to write little about his songs in letters or diaries. Such quotable extracts mostly reflect a rather trivial view of these works. Sometimes Tchaikovsky wrote about the composition of 'little trifles' which served simply to earn easy money. It is even more surprising, perhaps, that, on one occasion he was reported to have been listening to a rendition of his romance, *The canary* (Opus 25, No.4) and asked the singer, 'What is that you are singing?...What is it? It is very nice'. The singer replied, laughing, 'It is more than nice!' He too joined in with her laughter when he learned that it was one of his own works.<sup>29</sup> This anecdote is perhaps all the more amusing because *The canary* is such a distinctive and memorable song with a strong oriental accent. It is one of Tchaikovsky's most immediately recognisable

---

<sup>29</sup> Varvara Mikhailovna Ippolitova-Ivanova, wife of the composer Mikhail Ippolitov-Ivanov, friend of Tchaikovsky. [Protopopov, *Vospominaniia o P.I. Chaikovskom*, 4th ed. (Leningrad, 1980), p.235].

works in this genre. According to the young 'cellist Iulian Poplavsky, Tchaikovsky would *often* ask, 'Whose nice romance is that?' and would always be confused to hear the reply, 'Tchaikovsky's!'.<sup>30</sup> Though he seemed to have forgotten having written these songs, at least he had to admit that he did indeed like them. On one embarrassing occasion, he was listening to a work in a different genre, a choral work, and asked, 'Tell me, what is this rubbish?'. S.V. Smolensky, Director of the Synod School, had to break it to him gently that it was in fact one of his own works!<sup>31</sup>

It seems that Pyotr Il'ich did like his songs by and large, though on many occasions he seems to have considered them very much of secondary importance to his more substantial works. Since some of his songs do impact on these more major works, often in subtle ways, and as they serve to link the two great mainstays of the composer's life - literature and music - it is important to analyse the evidence of the songs more objectively. Maybe the composer said little about his songs precisely because they were so deeply personal and meaningful to him. They deal with themes which struck at the very core of his being, though he would often try to disguise the personal relevance of these themes, for instance by couching the texts in the form of female-to-male narrative, as he did, for example, in *Only you alone*, Opus 57, No.6.

Since Tchaikovsky said little about the impact of song-writing on his life, it is fitting that we look at what contemporary and subsequent musicologists (both in Russia and in the West) have said about his songs.

### *What have critics said about Tchaikovsky's songs?*

Tchaikovsky's songs have been variously dismissed by critics. Vladimir Stasov, for instance described them as 'competent works but [which] are mediocre and, unfortunately, often trite in terms of melodic content and effects'.<sup>32</sup> As a

<sup>30</sup> Poplavsky, Iu., 'Recollections', published in *Artist* (1894), no.42, book 10; reprinted in Protopopov (*op. cit.*), p.325.

<sup>31</sup> Quoted by Alexander Goldenweiser (pianist and composer) in his *Recollections*; also in Protopopov (*op. cit.*), p.314.

<sup>32</sup> Stasov, *Selected essays on music*, tr. F. Jonas, intr. G. Abraham, Barrie and Rockliff, The Cresset Press (London, 1968), p.112.

contemporary figure, Stasov had little appreciation of Pyotr Il'ich's operatic or song-writing talent, stating that 'it is in his vocal composition that Tchaikovsky has proved least gifted'.<sup>33</sup> As has been noted, César Cui, spokesperson of the *Moguchaia kuchka* ('Mighty Handful'), lambasted Tchaikovsky for his entire song repertoire, pronouncing his songs profoundly unRussian, careless in terms of declamation (allegedly contorting the rhythms and stresses of normal Russian speech) and basically too homogeneous. He saw little that was worthy of praise.

In the twentieth century, Herbert Weinstock asserted that 'Piotr Il'ich [sic] was seldom at his best in the songs: they allowed him too little room for expansion, for the variation and development by which he built his stirring climaxes. When he produced a good song, it was rarely because he had achieved characterization or drama within its comparatively narrow limits. It was because he had married a sensuous and persuasive melody to words, often inappropriately'.<sup>34</sup>

David Brown hints at Tchaikovsky's lack of innovation in the medium of song and states that he 'had none of Musorgsky's determination to break out of the mould of this mostly modest genre'.<sup>35</sup> He goes on to sum up his output of songs as follows:

Occasionally a late song will expose a deeper, richer vein of experience than ever he could have opened in his earlier years...but otherwise nothing differentiates his earlier from his later examples, except that the craft in the latter is sometimes more polished and sophisticated...[Despite] the achievements to be found within his operas and songs,...neither genre is a satisfactory guide to *the really essential Tchaikovsky*.<sup>36</sup> (my italics)

Gerald Abraham contends that 'only a small proportion of [Tchaikovsky's] songs show him at his best'.<sup>37</sup> He goes on to say that:

<sup>33</sup> Stasov, *op. cit.*, p.111.

<sup>34</sup> Weinstock, H., *op. cit.*, p.75.

<sup>35</sup> Brown, D., *Tchaikovsky: a biographical and critical study*, 4 vols., Gollancz (London, 1978-1992), volume 4, p.426.

<sup>36</sup> Brown, D., *op. cit.*, volume 4, p.427.

<sup>37</sup> Abraham, G., 'Russia: the modern period', in Stevens (ed.), *A history of song*, Radius Book, Hutchinson (London, 1960, rpt. 1971), pp.355-6.

[Pyotr Il'ich] possessed a natural and abundant gift invaluable to the song-writer - natural lyricism - but was defective in an essential one - the sense of the miniature. He tends to be heavy-handed and to inflate; for instance, far too many of his songs are marred by over-long piano preludes and postludes which make no particular point and are often clumsily written...<sup>38</sup>

Abraham also contends that Tchaikovsky 'was more sensitive to the general mood of a poem than to its details'.<sup>39</sup> As we shall see in Chapter Four of this present study, Abraham is absolutely wrong on both counts. He failed fully to appreciate the composer's meticulous sense of musical proportion and his extraordinarily perceptive understanding and interpretation of the *details* of the poetry that he used. This will be proven through careful analysis of the *Six Songs*, Opus 73. Thorough analysis of all the songs and poems would unfortunately go beyond the bounds of the present thesis.

It is relatively difficult to find prominent or extended reference to the songs of P.I. Tchaikovsky in books or articles about the composer and his works. Indeed there exists only one book dedicated solely to the songs - E. Orlova's *Tchaikovsky's Songs*<sup>40</sup> published in Moscow in 1948. This book gives an excellent contextual overview of Pyotr Il'ich's song output. It describes characteristic trademark features which unite the songs, for example the rhythmic and harmonic economy in the 'lonely' songs like *Sleza drozhit* (Opus 6, No.4);<sup>41</sup> the use of certain rhythms and figures which subtly and perhaps unconsciously connect the songs, for example the dotted crotchet-quaver progressions of *On the golden cornfields* (Opus 57, No.2) connecting evocatively with the same type of pattern in Opus 73, No.6.<sup>42</sup> Orlova talks of trademark ternary (or tripartite) song structures; set types of interplay between voice and piano; organic treatment of themes; use of particular patterns of harmonic movement (for example the alternation of major and minor tonalities) and

---

38 Abraham, G., 'Russia: the modern period', in Stevens (ed.), *A history of song*, Radius Book, Hutchinson (London, 1960, rpt. 1971), pp.355-6 (*ibid.*).

39 *Ibid.*

40 Orlova, E., *Romansy Chaikovskogo* ('Tchaikovsky's songs'), *Gosudarstvennoe Muzykal'noe Izdatel'stvo* (State Music Publishers) (Moscow/Leningrad, 1948).

41 Orlova, E., *op. cit.*, p.70.

42 Orlova, E., *op. cit.*, p.72-3. For further such evidence, see (*op. cit.*) up to p.83.

characteristic uses of melodic sequences and repetitions. This author goes on to deal, fairly superficially, with Tchaikovsky's attitudes to and relationships with poetic texts. She then focuses on the cyclical nature of particular sets of songs (Opus nos. 54, 63, 65 and 73) and on performance practice issues relating to the genre. In setting out to cover so much ground, Orlova fails to discover the true depth of any of the songs: in-depth musical *and* poetic analysis is conspicuous by its absence. However, the author does intimate that the songs may be keys to understanding the *really essential Tchaikovsky*.

The underestimation of the importance of songs within Tchaikovsky's output in general needs to be examined thoroughly and objectively. Given the generally negative criticism of Tchaikovsky's songs both by contemporary and subsequent critics and musicologists in his own country and abroad, it is perhaps surprising that there are some scholars who have taken a diametrically opposite view of these works.

Towards the end of Tchaikovsky's career, his friend, the critic Herman Laroche, described his achievements in the following way:

[*Sleeping beauty*] is one of Tchaikovsky's pearls. Along with *Eugene Onegin* and his symphonies, the First and Third Suites, his (First) Piano Concerto and *Fantasia* for piano and orchestra, together with *some of his songs\** and many episodes in his operas other than *Onegin*, this represents the highest point yet achieved by the school of Glinka - the point at which the school begins to break loose from Glinka and reveal new horizons, as yet unknown.<sup>43</sup>

[ my emphasis]

It is significant that Laroche cites some of the songs in this roll-call of greatest works.

In this vein, but over a century later, the critic Francis Rizzo is equally enthusiastic, proclaiming Tchaikovsky as 'the supreme master...of the Russian *romans*'. He claims that 'the composer's fundamental genius, something he himself called "the lyrical idea", is nowhere more perfectly expressed than in his songs'.<sup>44</sup>

---

43 Laroche, H., *Izbrannye statii* ('Collected articles'), volume 2, *Muzyka* (Leningrad, 1975). Also quoted in Holden, A., *Tchaikovsky*, Bantam Press (London, 1995), p.281.

44 Rizzo, F., 'The lyrical idea', p.4 (see discography: Hvorostovsky, D., '*Russian Romances*', Philips, 1990).

Rizzo points to the success of Tchaikovsky's songs resting upon the composer's 'natural and abundant melodic gift'.<sup>45</sup>

In similar vein, the commentator Alexander von Schlippe notes that 'Peter Tchaikovsky's affinity to the song began to emerge at the St. Petersburg Conservatory, where his exercises requiring the musical setting of a poem stood out for their quality'.<sup>46</sup> He goes further, even suggesting that the composer's 'talent for melodic inventiveness, harmonic subtleties and the sensitive interpretation of the texts was later responsible for the widespread success of his songs...'.<sup>47</sup>

The musicologist Martin Cooper goes to the very heart of the matter by stating that 'whatever style or manner he adopted in his songs, Tchaikovsky remained unmistakably himself'.<sup>48</sup> This statement, although equivocal in relation to musical quality, suggests that many if not all of the hallmarks of Tchaikovsky's genius are to be found within the songs.

John Warrack acknowledges that of Tchaikovsky's hundred-and-three surviving songs, there are 'a larger number of masterpieces than neglect would suggest'.<sup>49</sup> He goes on to assert that the composer repeatedly 'concentrate[d] into a few pages a musical image that ideally matches the substance of a poem, most successfully when he is treating the subject of love and its loss or frustration'.<sup>50</sup>

Edward Garden hints at the sheer mastery of technique and effect of Tchaikovsky's last songs, describing Opus 73, No.6 as 'advanced and typical of Tchaikovsky's very last period. It ... gives us a fascinating glimpse of the kind of music which might have been found in Tchaikovsky's next opera, had he lived to compose it'.<sup>51</sup>

---

45 Rizzo, F., 'The lyrical idea', p.4 (see discography: Hvorostovsky, D., *'Russian Romances'*, Philips, 1990) (*ibid.*).

46 Schlippe, A., *Tchaikowsky Lieder*, p.2 (see discography: Varady, Orfeo, 1988).

47 *Ibid.*

48 Cooper, M., *Tchaikovsky songs*, p.5 (see discography: Söderström, Decca, 1993).

49 Warrack, J., *Tchaikovsky*, Hamish Hamilton (London, 1973), p.48.

50 *Ibid.*

51 Garden, E., *Tchaikovsky* (Master Musicians Series), Dent (London, 1973, revised 1993). p.140.



It seems, then, that there is a great difference of opinion between those who savagely criticise and those who lavishly praise the songs of P.I. Tchaikovsky. The profoundly intimate medium of song was to provide Tchaikovsky with a unique opportunity to communicate his most personal utterances and to explore ever new depths of musical expression. It is arguable that Tchaikovsky's innate but educated literary sensibilities gave him the insights and levels of maturity necessary to be able to produce his vast range of acknowledged masterpieces in this field and beyond. The Russian musicologist, Arnold Al'shvang points out that, '[song] ...nourishes other genres of Tchaikovsky's music; a great number of his operatic arias and cantilenas are closely related to his songs. And in his symphonic works too, song is a fertilising element.<sup>52</sup> Al'shvang also asserts that Tchaikovsky's (romantic) songs 'go deeper than merely personal states of mind ... His songs are comprehensible to everyone; they go from 'heart to heart' ...[They are] deeply truthful [and] are permeated by a philosophy of life'.<sup>53</sup>

The discography is testament to the scale of Tchaikovsky's enduring song legacy: it cites well over a hundred sets of recordings. Many of these are performed by highly acclaimed artists from Fiodr Chaliapin and Enrico Caruso in the early twentieth century, to Jessye Norman and Placido Domingo in the 1990s. Nearly fifty arrangements<sup>54</sup> of Tchaikovsky's songs have been recorded on compact disc. Rakhmaninov's performance of his own arrangement for piano of 16/1 is a particularly interesting example of its type and reflects the younger composer's deep respect for Tchaikovsky's work. A limited number songs have been translated into French.<sup>55</sup> A further few recordings are performed in German or English, but the vast majority are sung in the original Russian. This may well be due to the euphonious musicality of the texts. The recording of complete editions of the songs, for example, on the Russian

---

52 Al'shvang, A./ed. Abraham, G., *op. cit.*, p.199.

53 Al'shvang, A./ed. Abraham, G., *op. cit.*, p.198.

54 Including the orchestrated Domingo recording cited: Domingo, P., Perlman, I., New York Studio Orchestra, Tunick, J., (r.1990), EMI, CDC7 54266-2.

55 e.g. 6/5, Caruso, E., orch., Pasternack, J., (r.1916), RCA (see discography).



Disc and Conifer Classics labels,<sup>56</sup> is an indication that the songs themselves have become increasingly popular in the last decade of the twentieth century, while the number of historical recordings that have recently been digitally re-mastered for compact disc betokens a growing interest in the great singers of the past.

The present study aims to assess the status of the *Six Songs*, Opus 73, in various ways, in order to discover what David Brown calls the 'really essential Tchaikovsky',<sup>57</sup> by penetrating into the hitherto uncharted depths of meaning and personal expression presented. We shall now discuss the origins of these songs, and then briefly introduce selected examples of Tchaikovsky's use of musical codification. It will be necessary to establish that the composer used musical as well as literary codes in his work. Fate motifs (and possibly other musical ciphers) provide keys to the understanding of certain works, including these songs. It will be important to consider such established trends before addressing the detail of the songs themselves. Chapter Three will then critically assess the merits of Pyotr Il'ich's chosen texts, identifying what, if anything, these texts tell us about the composer, his life and philosophy. The resulting songs may be said to hold clues to various aspects of his life, and perhaps even to his untimely death...

---

<sup>56</sup> See discography.

<sup>57</sup> See chapter 2, footnote 35.

## An introduction to the *Six Songs*, Opus 73

### *The Rathaus texts*

In order to analyse the Opus 73 songs, it is first necessary to examine the origins and nature of the poetical texts. These, after all, were the initial source of inspiration for Tchaikovsky.

In August 1892, a twenty-four-year-old law student from Kiev University, Daniil Maximovich Rathaus (1868-1937), sent the renowned Tchaikovsky some of his poems, hoping that the composer might set them to music. His first letter<sup>58</sup> (now lost) included the texts for *My sideli s toboi* ('We sat together') and *Noch'* (Night). These poems impressed the composer so much that he immediately promised to set them to music; they later went on to feature in the *Six Songs*, Opus 73. In a letter dated 26th September/8th October<sup>59</sup> 1892, Rathaus eagerly sent Tchaikovsky further texts in response to the composer's request for more poems. In this batch he included the poems *V etu lunnuiu noch'* ('In this moonlit night'), *Snova, kak prezhdde, odin* ('Again, as before, alone'), *Sred' mrachnykh dnei* ('Mid sombre days'), and *Zakatilos' solntse* ('The sun has set'), which together went on to form the texts for the remaining songs in the Opus 73 set. In with this despatch, Rathaus also sent a fifth poem: *V fantasticheskom polumrake gustolistvennogo sada...* ('In the fantastical half-light of the leafy garden...'), which was rejected by the composer.<sup>60</sup> It is significant that Tchaikovsky chose six texts from the selection sent to him in Rathaus's first two letters and later moulded them into a cycle himself. A further eight Rathaus poems were sent to Tchaikovsky in a letter dated 19th June 1893, none of which was used by the composer. The poet sent Pyotr Il'ich eight letters altogether over the course of

---

58 See *Polnoe sobranie sochinenii: literaturnye proizvedeniia i perepiska* (Complete edition: literary works and correspondence), *Muzgiz/Muzyka*, 17 vols. (Moscow, 1953-1981). Letter 4762. [Hereafter abbreviated to 'Complete Ed.'].  
59 See 'List of Definitions and Abbreviations' for an explanation of Old Style/New Style dates in Russia pre-1918.

60 Orlova, E., *Romansy Chaikovskogo*, op. cit., p.32.

their correspondence, which was to extend over nearly a full year. Those letters which have survived are in the archive at the composer's House-Museum at Klin.

At the time of Daniil Maximovich's first letter to Tchaikovsky, the poet was quite unknown both in the literary world and to the composer himself. Pyotr Il'ich was quick to recognise the quality of his texts on their own merits, and was not at all deterred by the young poet's lack of reputation. After having been recognised by Tchaikovsky - his first major career break - the poet went on to produce and publish various poems. Early publications included the cycle *The summing up of life (Itogi zhizni)* in the journal, *The Observer (Nabliudatel')* in 1893. Rathaus's poetry later appeared in several Russian journals and a short collection of poetry was consigned to print in Kiev in 1893.<sup>61</sup> His literary legacy rests largely, however, on his three volumes of collected poems: *The complete edition of the poetry of D. Rathaus in two volumes*, which had expanded into a three-volume set by 1909-1910.<sup>62</sup> All three volumes were published in St. Petersburg. A short collection, entitled *Gong*, was published in Kiev, also in 1910.<sup>63</sup> Rathaus later went on to complete the additional volume, *My songs*, which was published in Moscow in 1917.<sup>64</sup> He responded positively at first to the February Revolution of 1917 but later left Russia disillusioned. Following his emigration in 1922, his literary career came to an abrupt end.

As his reputation grew during his time in Russia, Rathaus's works became more widely recognised for their worth and were set by no fewer than eighteen Russian composers, including Rakhmaninov (who was just out of college when he

---

61 Rathaus's poetry was published, for example, in the journals, *Russian Thought (Russkaia Mysl')*, *The Exchange Gazette (Byrzhnye Vedomosti)*, *The North (Sever)* and *Petersburg Life (Peterburgskaia Zhizn')*. His first collection of poetry was published in Kiev in 1893. [Goosev, V.E., *Pesni i romansy Russkikh poetov* ('Songs and Romances of Russian Poets'), Soviet Writer (Moscow, Leningrad, 1963), p.849]

62 *Polnoe sobranie stikhotvorennii D. Ratgauza v dvukh tomakh*, Wolf (St. Petersburg/Moscow, 1906). The poems which Tchaikovsky set in his Opus 73 songs, appear in these two volumes, as follows: Vol.I, p.28 (*We sat together*), p.69 (*Night*), p.109 (*Again, as before, alone*), p.165 (*Mid sombre days*); Vol.II, p.65 (*On this moonlit night*). Curiously, the text, *The sun has set*, does not appear in any of the final set of Rathaus's collected works: *Polnoe sobranie stikhotvorennii* (Complete edition of poetry), 3 volumes, Wolf (St. Petersburg, 1909-1910).

63 Rathaus, D.M., *Gong*, Bib-ki, Kiev, 1910. The publishers later produced a selection of poetry by various Bib-ki writers, including Rathaus, under the title *Vseobshei Bib-ki* ('Various Bib-ki poems') (Petrograd, 1916).

64 *My Songs (Moi pesni)*, Moscow, 1917, was later reprinted, edited by O. D'iakova (Berlin, 1922).

first set texts by Rathaus), Glière, Ippolitov-Ivanov, Grechaninov and Cui (for details, see appendix 9). Tchaikovsky was instrumental in bringing these *musical* poems to the attention of his contemporaries.

Pyotr Il'ich immediately felt drawn to the poetry of Rathaus and straight away, in the autumn of 1892, had the idea of using verses by this young student to form a cycle of six songs, his favoured number of songs within a given set (the composer once made the flippant remark that he often wrote songs in batches of six in honour of his bitch, who often dropped litters in batches of six puppies). Tchaikovsky decided upon his chosen texts, but the creative process turned out to be fairly prolonged: most of the song composition did not take place until the period 23rd April to 5th May 1893 (old style) [i.e. between 5th and 17th May new style]. When Pyotr Il'ich began writing these songs in earnest, it seems that much of the pre-planning had already been done. The work proceeded swiftly, and would have progressed more swiftly still if, during this intensive period, Tchaikovsky had not left home on visits, attended a concert and the première of Rakhmaninov's opera *Aleko* on 27th April/9th May. On 28th April/10th May, he left for a four-day visit to his brother Anatolii in Nizhnii Novgorod, briefly calling to see his dying friend Albrecht in Moscow on 2nd/14th May on his way back to Klin. Together, these visits caused the composer to be away from his work for five days.<sup>65</sup> By 5th/17th May, Tchaikovsky reported to Rathaus that he had completed work on 'their' songs and that they would be published 'in the near future'.<sup>66</sup> So intent had he been on finishing these important works, that the composer delayed his journey back to St. Petersburg, which had been scheduled originally for 4th/16th May, by an extra day.<sup>67</sup> (This trip represented the first stage of his journey to England, where the composer was subsequently awarded an honorary doctorate by the University of Cambridge). These songs were clearly of great

---

<sup>65</sup> i.e. between 29th April and 2nd May [10th May and 14th May new style].

<sup>66</sup> See *Complete Ed.*, Letter 4927: appendix 10.

<sup>67</sup> *Complete Ed.*, *op. cit.*, Letter 4929, to Tchaikovsky's publisher P. Jurgenson.

importance to him. He effectively completed them in just over a week. Untypically, he chose not to celebrate what turned out to be his last birthday on 25th April/7th May, during the peak of this work-period, and he set these final songs without altering a single word of the original Rathaus poems.<sup>68</sup>

Tchaikovsky evidently found these texts to be clear, direct and full of the most impressive melodic musicality. The composer seemed to 'select his texts for their potential as expressions of his own world view and his own feelings, but also for their inherent musical qualities, metrical originality and many levels of meaning'.<sup>69</sup> He must have been attracted initially to the overriding themes of the set: loneliness, isolation, longing, failure in love, and pure passion. These themes sit well in the context of many of the composer's other songs, as has been discussed earlier in this chapter.

The five letters that Tchaikovsky wrote to Rathaus, written between 30th August 1892 and 1st August 1893 old style<sup>70</sup> (see appendix 10) shed light upon his reactions to the poems themselves and also give us insight into his responses to Rathaus, the man. The composer was immediately impressed by the quality of Rathaus's verses and later described how he had felt a 'mysterious sympathy' with the poet right from the time he had received the first letter and set of poems.<sup>71</sup> He was especially complimentary about the texts with regard to their potential for musical interpretation and assured the poet that it was indeed unusual for him to receive texts that he genuinely found to his taste.<sup>72</sup>

As the correspondence between Daniil Maximovich and Pyotr Il'ich developed, it became apparent that Tchaikovsky was drawn to the brooding, depressive outlook of the young poet. The composer noted how Rathaus's 'poetry was inclined to be very sad'.<sup>73</sup> He went on to ask the poet directly, 'Why is your life

---

68 Tchaikovsky did, however, repeat the line *akh zachem?* (oh why, oh why?), for emphasis, in the final stanza of No. 1.

69 Rudeforth, H.: *Classic CD* magazine, issue 80, April 1995, p. 12.

70 i.e. 11th September 1892 and 13th August 1893 new style.

71 See *Complete Ed.*, Letter 4977. Also, see Vaidman, *op. cit.*, p. 94: 'In the letter of 26th September 1892, Rathaus sent Tchaikovsky a few poems, four of which became the texts of [Nos. 5, 6, 3 and 4]'.  
72 See Letter 4762.

73 See Letter 4977.

"sad and inseparable from *toska* [melancholy, anguish, depression]"?. Tchaikovsky also asked Rathaus why, despite his considerable talent and having 'all the elements required for a happy life', the poet still had 'a pessimistic outlook on life'. Pyotr Il'ich seemed to feel an enormous sense of empathy with the poet. He was generous-spirited in offering advice and support to Rathaus: in his final letter to the young poet, the composer reasserted that he 'hastened to write a few words of comfort',<sup>74</sup> adding that he 'now consider[ed] [*him*]*self* a happy man'. The composer's predilection for young men in general has been documented widely.<sup>75</sup> It is therefore no surprise that, as early as in his second letter to Daniil Maximovich, Tchaikovsky requested that the two men should exchange photographs.<sup>76</sup> Rathaus sent him two photographs of himself, which confirmed the composer's favourable impressions of the poet, and prompted Pyotr Il'ich to remark that he was 'talented and very beautiful'.<sup>77</sup> Maybe the heady mix of writing to a sensitive soul 'inclined to depression',<sup>78</sup> together with the fact that Rathaus was a good-looking young man, meant that Tchaikovsky simply could not resist him. This may have given Tchaikovsky added impetus, driving him to compose the settings quickly.

Maybe Tchaikovsky saw a little of himself in the tragic young poet. He may well have felt attracted to him. Both of these factors seem to have drawn Pyotr Il'ich strongly to Rathaus, and to his poems. The combination of such pulls may well have influenced Tchaikovsky in considering the poems truly *personal* expressions.

Pyotr Il'ich appears to have been very keen to work on the poems, for, having received the batch sent on 26th September 1892,<sup>79</sup> he produced the sketch of *The sun has set* almost immediately. He made an outline of its opening melodic contour on the Rathaus letter itself:

---

74 See Letter 4996.

75 Holden's biography is particularly enlightening in this respect (*op. cit.*)

76 See Letter 4927.

77 See Letter 4977.

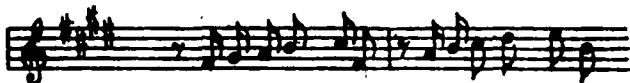
78 See footnote 1 of letter 4996.

79 *Gosudarstvennyi Dom-Muzei P.I. Chaikovskogo* (G.D.M.Ch.) [Tchaikovsky's State House-Museum], A, a4, No.3743. Also see Vaidman, P. E., *Tvorcheskii arkhiv P.I. Chaikovskogo* ('The creative archive of P.I. Tchaikovsky'), *Muzyka* (Moscow, 1988), p.94.

Ex. 2-2      *Eskiz (sketch), The sun has set, 26/09/1892:*

**ЭСКИЗ НА ПИСЬМЕ Д.М. РАТГАУЗА К П.И. ЧАЙКОВСКОМУ.**  
**от 26 сентября 1892 г.**

89      [„Закатилось солнце“..., op. 73]



The manuscripts of the early sketches of the Opus 73 songs are kept at the House-Museum at Klin, while the completed autograph scores are at the Moscow Conservatoire. In her book, *The creative archive of P.I. Tchaikovsky*,<sup>80</sup> Paulina Vaidman details the early development of the Opus 73 songs and describes in detail the few differences that exist between the fragments, sketches and autograph scores. This information, and that on the same subject provided by Al'shvang in his book, *P.I. Chaikovskii*,<sup>81</sup> forms the basis of the following observations.

During composition of the Opus 73 set, as was his habit when writing vocal miniatures, Tchaikovsky set out his notebook space so that he could see both the poetic texts and the music-in-progress at once. In this way he could track the development of themes and ideas across and between the songs in the set, in order to facilitate 'true cyclic evolution'.<sup>82</sup> The composer also drafted out his Opus 54 and Opus 65 cycles in this way, creating and linking thematic strands. In order to make these connections stand out more clearly, he would sometimes omit the piano part in this part of the planning process.<sup>83</sup> This method helped the composer to work quickly and accurately: it seems that Pyotr Il'ich generally dispensed with the need for devising schemes and plans separately and simply proceeded to write down the basic ideas and then filled in the details to produce the final completed songs. So confident

---

80 Vaidman, P.E., *op. cit.*, pp.41, 94-95, 108. The completed autograph manuscripts for Op.# 54, 75, 60, 63, and 65 are also housed at the Moscow Conservatoire ('Complete Works', *op. cit.*, general notes, p.237).

81 Al'shvang, A.A., *P.I. Chaikovskii, Muzyka* (Moscow, 1967), 2nd edition, pp.687-695.

82 Vaidman, P.E., *op. cit.*, p.108.

83 *Ibid.*

was Pyotr Il'ich of his intentions that he wrote part of the sketch for *We sat together* in ink. The bulk of this manuscript is written in pencil. The first bar is missing from this song in this sketch.

The original working of *Night* is different from the others in the set in that it is supported by a fully drafted version. Originally the vocal line was written an octave above that of the final rendering. Tchaikovsky took great care to attribute just the right length of note to a recurring motif: the note F, which occurs in the bass line of the piano part on the third beat of each bar throughout the song. He began by writing these notes in minims, 'but later changed the minim to a crotchet and a crotchet-rest; then he tried a quaver until he hit on the final solution: a crotchet tied to a quaver, with a quaver-rest'.<sup>84</sup> The level of precision outlined in this process is telling.

*On this moonlit night* has a rough sketch which starts from the first vocal entry. The draft introduction comes at the very end. In this way, the close relationship between the introduction and the postlude is highlighted. This pattern, emphasised by the structure of the manuscripts, also occurs in Nos.4, 5 and 6.

There are very few corrections or changes in any of the sketches for the Opus 73 songs. Where minor changes do occur, they are usually there to make a 'particular turn of phrase more convincing'<sup>85</sup> and add to the expressivity of the works. The melody of *Again, as before, alone* in the sketch is almost identical to the final product.

A copy of the first page of original draft autograph manuscript of No.6 appears as appendix 13. The first bar shows precision in working, with the position of last quaver beat of the bar corrected to be in line with the quavers of the left hand of the piano part. The 3/4 time signature originally envisaged (or assumed) in the vocal line, is altered only retrospectively to the 9/8 signature. This amendment is marked heavily in the early score. The 'repeat bar' shorthand of the left hand part of bars 3 and

---

<sup>84</sup> Al'shvang, A.A., *P.I. Chaikovskii, op. cit.*, p.695.

<sup>85</sup> Orlova, E., *op. cit.* p.142.



4, together with the omission of the right hand parts altogether in bars 5, 7, 13 and 15, reflects the speed of composition. Distinctive appoggiatura figures are highlighted in bars 6, 8, 14 and 16, as they follow on from these blank bars. The flow of writing and the rapid noting down of essential thematic ideas is reminiscent of Mozart's drafting style.<sup>86</sup>

As at the end of Chapter One, where we briefly introduced Tchaikovsky's uses of literary codifications, we shall now turn our attention to his use of musical codes.

#### *An introduction to Tchaikovsky's musical codes*

Before looking at the detail of the *Six Songs*, Opus 73, we must explore some of the ways in which Pyotr Il'ich used musical coded messages in his works. Just as he frequently employed literary codes in his poems and letters, as has been discussed, so he also developed musical codes within his compositions. These formulæ add layers of meaning to the music and sometimes link works together through the use of common musical materials: thematic devices, melodic contours or harmonic progressions. The Opus 73 songs follow in this tradition. They allude to established Tchaikovskian codes and also employ new ones. We can recognise and validate these new codes more easily in the light of the experience of the earlier examples. Chapter Four will provide frequent examples of where and how the songs are enriched by association with particular previous works, demonstrating, where appropriate, the influence of Fate motifs. Here, however, it will suffice to outline a range of Tchaikovskian Fate motifs and ciphers, which together strongly suggest that the composer did use musical methods to convey otherwise hidden meanings. It can be conjectured that he did this

---

<sup>86</sup> Mozart left us more than a hundred unfinished musical drafts or fragments. Erich Hertzmann reminds us that he '[used to write] down the main melodic line'; inessential parts or staves would be left blank as 'the filling-in of the rest of the accompanying parts would have been a more mechanical job'. Mozart used 'his own brand of short-hand' extensively. His fragments were 'very neatly written.' [Mozart's Creative Process', Erich Hertzmann, *The creative world of Mozart*, ed. Paul Henry Lang, Norton (New York, 1963), pp. 22-23.]

deliberately and consciously. It is important to establish this trend before applying the hypothesis to the Opus 73 set.

First we shall look at the origins of an influential six-note figure, which acquired its associations with Fate initially because of the simultaneous use of the following words:

Ex. 2-3 Fate motif, *Eugene Onegin* (Tatiana):

Cor.  
p espress. espress.

(с большим чувством)  
Т. Кто ты-мой ан-гел или хра-ни-тель и-ли ко-вар-ный по-ку-си-тель?

p p p

200

[Who are you: my angel and my keeper, or are you an insidious tempter?]

(Mediant to dominant)

This Fate motif proves seminal: later references to this contour tend to carry with them a sense of fatalism associated with the earlier example. Later in *Eugene Onegin*, for example, Lensky sings a phrase with precisely the same melodic shape to muse upon his own fate. For him the 'coming day' about which he sings in his 'farewell aria'<sup>87</sup> (Act 2, Scene 2) actually does witness his death. That is his fate. Here the ideas

<sup>87</sup> Brown, D., *op. cit.*, volume 2, p.208.

of Fate and Death are brought together specifically, through the simultaneous sounding of this *same* symbolic six-note contour:

Ex. 2-4      *Onegin*, Lensky's aria (Act 2, Scene 2)

The musical score for Ex. 2-4 is a vocal and piano arrangement. The vocal line is in the upper staff, marked 'Cl.' and '1 cress.' with a 'p' dynamic. The piano accompaniment consists of four staves below the vocal line. The lyrics in Russian are: '« рѣна тоса' and 'Что день грядущий мне го-то-вит?'. The score includes various musical notations such as notes, rests, and dynamic markings.

[What has the coming day in store for me?]

(Mediant to dominant)

Fate and Death are also intrinsically tied together in the 'three cards' theme of the later opera *The Queen of Spades* (1890), where the same contour is linked to the words:

You will *die* when a third man, driven on by despair, will strive to  
tear from your heart the secret of the three cards!

Ex. 2-5      *The Queen of Spades*: Three cards!

The musical score for Ex. 2-5 is a piano part in 4/4 time, marked 'ff'. The melody is a six-note contour. The lyrics in Russian are: 'tri ka- rty, tri ka- rty, tri ka- rty'. The score includes various musical notations such as notes, rests, and dynamic markings.

The Finale of the Sixth Symphony also reeks of death, as its descending passages reach literally towards the grave.<sup>88</sup> It is surely no coincidence that the last movement is based on the above contour (Ex.2-6a). The ending of this final symphony again involves stepwise movement from the mediant note of the prevailing scale to its dominant note (Ex.2-6b):

[illegible]

64

This six-note Fate contour is used time and again. Brown acknowledges that 'the line of progeny fathered by the Fate contour which had first appeared in *Onegin*...was constantly to resurface in [Tchaikovsky's] work'.<sup>89</sup> It appears in the vocal duet *Scottish ballad* (46/2),<sup>90</sup> the songs *Dusk fell on the earth* (47/3: e.g. bars 108-111), *On golden cornfields* (57/2: e.g. bars 4-5), *Qu'importe que l'hiver* (65/4: e.g. bars 54-59) and *Les larmes* (65/5: e.g. coda, bars 47-48), as well as in the late operas (notably *The Queen of Spades*), the Second Piano Concerto and the *Finale* of the Sixth Symphony.<sup>91</sup> Where the contour is associated with a text, the text invariably speaks of a fateful situation.

Ex. 2-7 Fate contour: *Scottish ballad*

[Allegro agitato, ma non troppo] molto meno mosso

A ma- te- ri chto ty o- stav-ish' svo- ei, Ed- vard?

[But what will you leave to your mother, Edward?]

Another feature associated with the concept of Fate in Tchaikovsky's music is the German sixth chord. This chord has the flattened submediant as its root, above which there is a major third, a perfect fifth and an augmented sixth. This is a highly charged chord which cries out for resolution. It acquires a sense of fatalism in Tchaikovsky's music, for example, in the final scene of *Eugene Onegin*, 'immediately prior to the hero's very last, impassioned outburst, when he knows that Tatiana is lost to him forever'.<sup>92</sup> Here the German sixth occurs as the text speaks directly of Fate:

89 Brown, D., *op. cit.*, volume 4, p. 432. Despite the multiple use of such patterns in *Onegin*, this contour appeared earlier, in Gounod's opera *Roméo et Juliette* (a favourite opera of Tchaikovsky, as David Brown reminds us). The 'fate' motif occurs in that work just as 'Romeo bewails the fate that has befallen his love' [Brown, D., volume 4, p. 432]. Tchaikovsky himself used this contour in the Third String Quartet of 1876, the year before *Onegin*.

90 See Ex. 2-7.

91 See Ex. 2-6. For all above references (excluding exact locations of examples), see Brown, D., volume 4, *op. cit.*, pp. 432.

92 Zajaczkowski, H., *Tchaikovsky's musical style*, UMI Research Press (Ann Arbor, 1987), p. 53 (see also Ex. 2-8).

Ex. 2-8 *Eugene Onegin*, Act 3, Scene 2 (Onegin)<sup>93</sup>

(Онегин несколько времени стоит в недоумении пораженный отчаянием)

Ок. *(mf)* По-зор, то-ска! О, жалкий жре-бий

*riten.*

[Disgrace! Anguish! Oh, my wretched fate!]

Henry Zajaczkowski cites numerous examples of Tchaikovsky's use of the German sixth chord, particularly at moments of climactic outbursts in, for example, the songs *'To forget so soon* (1870) (bar 71); *Both painfully and sweetly*, Opus 6, No.3 (bar 69); *Thy radiant image*, Opus 16, No.5 (bar 137 et seq.); *The corals*, Opus 28, No.2 (bars 83-4); *The love of a dead man*, Opus 38, No.5 (bar 79 et seq.); *Dusk fell on the earth*, Opus 47, No.3 (bar 102 et seq.); and *Déception*, Opus 65, No.2 (bar 64 et seq.).<sup>94</sup> The fatalism of the German sixth in *Death* (Opus 57, No.5) will be more fully examined in relation to Opus 73, No.1.<sup>95</sup> It is important to note that the occurrences of the German sixth chord in each of the above examples often links the ideas of Fate with the main theme of the individual songs. For example, in *To forget so soon*, the German sixth coincides with a repetition of the words 'To forget so soon', and in *Both painfully and sweetly*, this central phrase also recurs at the moment

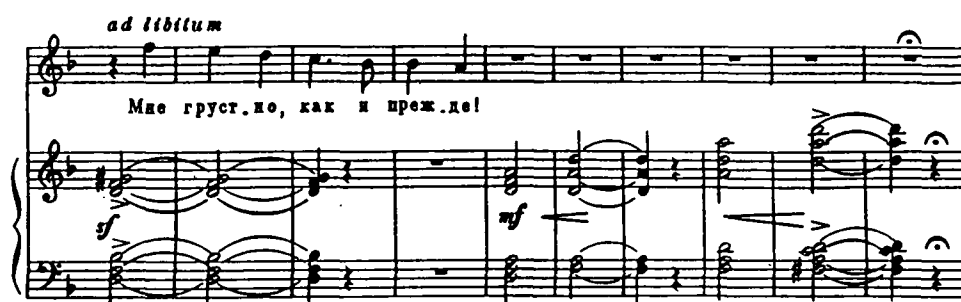
<sup>93</sup> Soloist and strings only: all other parts omitted.

<sup>94</sup> Zajaczkowski, H., *op. cit.*, pp.52-57.

<sup>95</sup> See pp.179-180.

of the sounding of the German sixth. Sometimes the concept of Death is referred to specifically at these moments. For example, in *Thy radiant image*, the German sixth is used as the text says 'Kill me!'. In *The corals*, this chord accompanies the words 'Hanna is there, and she does not need (the string of corals)'. At this point, the young woman is *dead* and the gift of corals which she had awaited eagerly 'becomes a symbol of her unhappy fate'.<sup>96</sup> Such references mark out the German sixth as a particularly fateful chord in Tchaikovsky's vocabulary. It is noteworthy that in 47/3, *Dusk fell on the earth*, the German sixth chord dominates the (long) passage from bar 102 to bar 111, and, crucially, accompanies a statement of the symbolic six-note Fate motif, the mediant-to-dominant move (F to A, by step, in D minor) in bars 108-111 (see Ex.2-9). Furthermore, this Fate motif is sung to words which prefigure, perhaps, a similar phrase in Opus 73, No.6. The text of the earlier song, *Mne grustno, kak i prezhdde* ('I am sad, just as before'), is reflected in the later song: *Snova, kak prezhdde, odin* ('Again, as before, alone').<sup>97</sup> The use of two Fate motifs at once in 47/3 marks this phrase out for special attention and underlines its symbolic importance.

Ex. 2-9      *Dusk fell on the earth*, bars 108-111.



<sup>96</sup> Al'shvang, A./Abraham, G., ed., *op. cit.*, p.218. Curiously, the main themes of the Opus 73 set are often neatly prefigured just as German sixth chords are sounded in the earlier songs. That is, *To forget so soon* links the ideas of Night, Oblivion, Unhappiness in Love, and God in the words 'in the gloomy night-time, to forget so soon, My God!'. 65/2 speaks of a 'terrible love'. 47/3 speaks of sadness. 38/5 speaks of communication and a 'flame'. 6/3 speaks of pain, and, as has been noted above, 16/5 and 28/2 speak of Death.

<sup>97</sup> Also see appendix 11, for other variations of this phrase, as used in the Opus 73 set.

Having looked at two of Tchaikovsky's special Fate motifs (which impact significantly upon the Opus 73 songs), we shall now briefly explore the possibility that he may have used musical ciphers within his work.

Musical cryptography (secret writing) has a long history which dates back at least to the fifteenth century. The most common of all such devices was the use of letter-names of notes to create themes from words or (more usually) names of people. J.S. Bach famously used his own name to generate thematic materials from the notes **B** (i.e. German for *Bb*) - **A** - **C** - **H** (*B* natural) in certain of his works. This particular phrase was later used by such as Beethoven, Schumann, Liszt and Rimsky-Korsakov. By the nineteenth century, it had become popular to explore and devise quite complex codes of this sort. Schumann was the most prolific exponent of musical cryptography, frequently using his own name or those of his wife and friends, and even places names.<sup>98</sup> It was not uncommon for contemporary Russian composers to use this type of codification too. Encryption was used by Borodin, Glazunov, Liadov, Rimsky-Korsakov, Cui and others.<sup>99</sup> In this context, it is not difficult to imagine that Tchaikovsky could indeed have decided to follow this trend and design his own musical codes intentionally. We must be careful, however, not to suggest that Tchaikovsky definitely used such codification: nowhere in his writings is there any indication that he experimented with ciphers in his works. There is no solid, incontrovertible evidence to support the theory. Nevertheless, it will be important to examine the available evidence and to review it in a balanced way.

David Brown is particularly helpful in providing examples of Tchaikovsky's codes. In his four-volume work *Tchaikovsky: a biographical and critical study*, Brown discusses various examples of the composer's codes. The author offers them

---

<sup>98</sup> He even once used an extended 23-note phrase, illuminating the saying 'leave what is trite, hold fast to the right': (L) - A - S - S - D - A - S - F - A - D - E, F - A - S - S - D - A - S - A - E - C - H - D (T) - E.

<sup>99</sup> Glazunov, for example formed a theme from his own pet name S-A-C-H-A. Cui used his wife's maiden name (Bamberg) to create the theme which used the notes B-A-B-E-G and literally married in his own initials C-C to create a full theme. *The New Grove Dictionary of Music and Musicians* devotes five pages to the subject of cryptography, listing over forty sources in its bibliography.



only tentatively, stating that the 'cipher-generated motifs within...[the] works [are] far too inconclusive...to be included in the main text of this book; nevertheless [they are] substantial enough to merit...supplementary note[s]'.<sup>100</sup> The most significant of these codes in relation to the present study are:

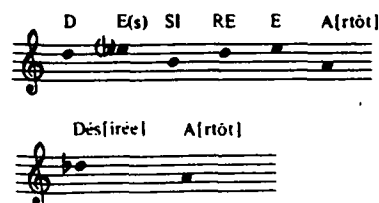
(a) *The Artôt Contour.*

In the spring of 1868, Tchaikovsky had become acquainted with the soprano, Désirée Artôt. By the end of December that year he wrote to his brother, Modest, saying 'I have been devoting all my free time to one person [Désirée]...whom I love very, very much'.<sup>101</sup> They even discussed marriage at one stage. Tchaikovsky's infatuation led him to dedicate works to this singer.<sup>102</sup> It is possible that concealed subliminal references to Artôt appear within the *Romance*, Opus 5 (1868), the symphonic poem *Fatum* (1868), the First Piano Concerto (1874-5) and the Third Symphony (1875).

It is surely more than mere coincidence that the pattern of notes that emerges from French and German spellings of the name Désirée Artôt correspond exactly to the overall melodic shapes that appear in and dominate these works. That is, the name of this singer is split into its constituent letters and correlated with a mixture of French and German pitch nomenclatures, a six-note pitch series is produced:

Ex. 2-10

The Artôt contour



<sup>100</sup> Brown D., *op. cit.*, volume 1, p.197.

<sup>101</sup> *Complete Ed.*, volume 5: p.145.

<sup>102</sup> The *Romance* for piano, Opus 5 and the *Six Songs*, Opus 65.

The symphonic poem *Fatum* begins with a melodic idea which directly uses the last four notes of the *Désirée* theme (B-D-E-A), though here they are transposed down a tone (A-C-D-G). The shape remains precisely the same.

Ex. 2-11 *Fatum*, opening (strings only)

Moderato assai

Violini I

Violini II

Viole

Violoncelli

Contrabassi

*ff*

A pattern derived from the *first* four notes of the Artôt theme (D-E $\flat$ -B-D) gives rise to the ostinato bass-line of the second section of the same work. Again the pattern is obscured by transposition, the re-ordering and the inversion of notes. This latter pattern feeds the main A flat theme that follows. One can quite understand Brown's reservations about this particularly convoluted example. The First Piano Concerto, however, makes more straightforward use of the Artôt contour. Here the opening passage prefigures the beginning of the second subject: it is the *harmonic* progression which unites the two sections in this case. This subliminal linkage serves further to highlight the importance of this otherwise rather obscure second subject group, drawing our attention now to a theme which starts, uncannily, on the unusual notes of Artôt's initials: D flat - A natural (Dés. A.). Note too, how this bar, the first of the section, is also closely related to the *Désirée* theme itself.

Ex. 2-12 First Piano Concerto (Artôt contour)<sup>103</sup>



David Brown goes on to note that the 'imperious horn phrase that opens the First Piano Concerto [is] punctuated by the same chords which later support the twice-heard Artôt contour of the second subject',<sup>104</sup> and that this strong tune is itself a transposition of an encrypted version of Tchaikovsky's own name:

Ex. 2-13 First Piano Concerto ('Tchaikovsky')<sup>105</sup>



Brown asks whether Tchaikovsky intertwined the two personal signature codes precisely to symbolise the couple's mutual infatuation.

(b) *The Tchaikovsky signature.*

In addition to using the notes of his own name in encrypted form as demonstrated above, Tchaikovsky also did so in the First Piano Concerto, the Third Symphony,<sup>106</sup> the Suite No.1, and the *Six Songs*, Opus 73. The significance of this personal signature in the Opus 73 songs will be discussed in Chapters Four and Five.

<sup>103</sup> Taken from Brown, D., *op. cit.*, volume 1, p.199.

<sup>104</sup> Brown, D., *op. cit.*, volume 1, p.200.

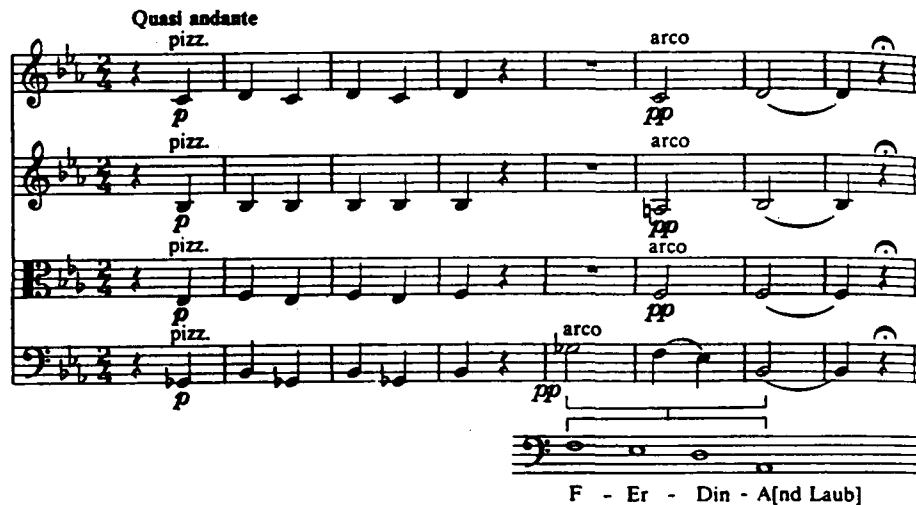
<sup>105</sup> *Ibid.*

<sup>106</sup> See Brown, D., *op. cit.* volume 2, p.23.

(c) *Encrypted names and places (other).*

It is possible that the concluding notes of Tchaikovsky's funereal Third Quartet (1876), marked *quasi andante*, serve to bid sad farewell to his recently dead friend, the violinist Ferdinand Laub. Laub's name happens to appear, again in transposed form, in the last four notes of the 'cello part:

Ex. 2-14 Third Quartet (ending)<sup>107</sup>



F-Er-Din-A[ndLaub] = F-E-D-A, becomes (transposed): Gb-F-Eb-Bb.<sup>108</sup>

This pattern can be said to provide us with a precedent for the simultaneous marriage of the two ideas: Name-encryption and Death. We shall return to this concept in relation to our songs in Chapters Four and Five.

Tchaikovsky wrote his First Suite in 1878-9. It is dedicated to his patroness, Nadezhda von Meck. Brown tentatively proposes that it contains a network of encrypted ciphers which involve the spelling out of words such as Nadezhda Filaretovna, *milyi drug* (dear friend), Kamenka, Verbovka, Brailov, Sacha, Lev, Anatole, Modest, and Tchaikovsky.<sup>109</sup> All of these names of people and places are of special importance to the composer. All are relevant to his life at the time of writing

<sup>107</sup> Taken from Brown, D., *op. cit.*, volume 2, p.66.

<sup>108</sup> Brown, D., *op. cit.* volume 2, p.66.

<sup>109</sup> Brown, D., *op. cit.* volume 3, pp.62 and 63. Here the Tchaikovsky signature appears as Eb-C-B-A, where the Eb appears out of the tS-C-H-A[ikovsky] spelling of the composer's surname only. This contrasts with the 'E natural - C-H-A' formula derived from a combination of his first and last names, as used, for example, in the First Piano Concerto (see Ex. 2-13).

this music. Brown points to the alleged existence of such words and patterns. I contend that it is unlikely that so many words of such importance to the composer would be identifiable if they had not been planned for deliberately, though others are rightly sceptical.<sup>110</sup>

Tchaikovsky wrote his Second Suite in 1883. Similarly, this suite seems to spell out the names of those close to the composer. It is dedicated to his sister-in-law Praskov'ia Tchaikovsky. Pyotr Il'ich was staying with her and his brother Anatolii during the composition of this work. The names that seem to appear in this work are those of Praskov'ia, Anatolii and their newly born daughter, Tania.<sup>111</sup> However, these names emerge only when analysed using a new method of encryption, one commonly employed by Ravel and Debussy, for example. This method involves assigning each note of the musical scale with a set letters of the full alphabet, as follows:

Ex. 2-15 Second Suite encryption model



Again, Brown offers persuasive evidence of such encryption, whilst modestly playing down its significance almost to the point of suggesting that *all* of these examples occur purely out of coincidence. According to the musicologist John Warrack, Professor Brown is now even less convinced by his earlier encryption theories. He told the present author that he successfully used Brown's code systems to spell out the letters 'D-A-V-I-D B-R-O-W-N' to a melody by Tchaikovsky. In doing this, he suggested that the system could be applied to practically any situation, context or name, and therefore was not valid. I cautiously tend towards the theory that the

<sup>110</sup> Also see pp.29, 68 and 183.

<sup>111</sup> The German transliterations 'Praskowja', 'Anatol', and 'Tanja' seem to produce the interlocking contours of this Suite (see Brown, D., *op. cit.*, volume 3, p.242).

weight of evidence of codification in the work of Tchaikovsky takes us beyond mere coincidence. There is scope for future study specifically in this area. The suggestion that cryptology impinged on several of his works will help to reinforce the evidence in this area that will later be provided by the Six Songs, Opus 73.

Now that the Opus 73 songs and the notion of encryption have been introduced formally, we shall study the detail of the poetic texts themselves.

## CHAPTER 3

### A critical analysis of the Rathaus texts

On close examination of the texts of the Rathaus poems, as selected and grouped by Tchaikovsky himself, many subtle details emerge, particularly regarding the construction of the thematic materials. Sub-themes become identifiable and the inherent layers of meaning that link one poem to another: they become vitally important to the structural interpretation of the texts within the set as a whole.

In order to facilitate analysis of these texts, it will be useful to present them both in the original Russian and in English translation:-<sup>1</sup>

#### Opus 73, No.1

Мы сидели с тобой у заснувшей реки.  
С тихой песней проплыли домой рыбаки.  
Солнца луч золотой за рекой догорал,  
И тебе я тогда ничего не сказал.

Загремело вдали, надвигалась гроза.  
По ресницам твоим покатила слеза.  
И с безумным рыданием к тебе я припал,  
И тебе ничего, ничего не сказал.

И теперь в эти дни, я как прежде один,  
Уж не жду ничего от грядущих годинь.  
В сердце жизненный звук уж давно отзвучал...  
Ах зачем я тебе ничего не сказал!

---

<sup>1</sup> Poem titles are used here only where they occur in the Rathaus poems, as published in his *Complete edition*, *op. cit.* (for page references, see chapter two, footnote 54). Tchaikovsky's *Polnoe sobranie sochinenii* ('Complete edition of works'), *Gosudarstvennoe Muzykal'noe Izdatel'stvo*, 62 vols (Moscow/Leningrad, 1940-71) incorrectly describes Nos.2 and 3 as untitled in the original Rathaus versions.

We sat together beside the sleeping river.  
With soft singing, the fishermen had drifted homeward.  
The sun's rays of gold were burning down beyond the river,  
And at that time I said nothing to you.

There was a distant rumble of thunder...A storm was building up ...  
A tear appeared on your eyelashes.  
I sank towards you sobbing madly,  
And nothing, nothing did I say to you.

And now today, I am alone again, as before.  
I expect nothing from future years.  
In my heart the sounds of life have long since been echoing away...  
Oh why did I say nothing to you?!

### **Opus 73, No.2**

#### *Ночь*

Меркнет слабый свет свечи,  
Бродит мрак унылый,  
И тоска сжимает грудь  
С непонятной силой.

На печальные глаза  
Тихо сон нисходит,  
И с прошедшим в этот миг  
Речь душа заводит.

Истомилась она  
Горестью глубокой...  
Появись же, хоть во сне,  
О, мой друг далёкий!



### *Night*

The dim light of the candle fades away,  
Depressing darkness seeps all around...  
And anguish grips my heart  
With inconceivable power...

On my sad eyes  
Gently sleep descends...  
And at that moment, my heart  
Strikes up a conversation with the past.

My spirit is worn down  
With deeper anguish.  
Appear then, my distant friend,  
If only in a dream!

### **Opus 73, No.3**

#### *В эту лунную ночь*

В эту лунную ночь, в эту дивную ночь,  
В этот миг благодатный свиданья,  
О, мой друг! я не в силах любви превозмочь,  
Удержать я не в силах признанья.

В серебе чуть колышется озера гладь,  
Наклонясь, зашептались ивы...  
Но бессильны слова! - как тебе передать  
Истомлённого сердца порывы?

Ночь не ждёт, ночь летит. Закатилась луна,  
Заалело в таинственной дали...  
Дорогая! прости, - снова жизни волна  
Нам несёт день тоски и печали.

*On this moonlit night*

On this moonlit night, on this wonderful night,  
In this rich moment of our meeting,  
Oh, my friend, I cannot overcome the powers of love,  
I cannot suppress the urge to confess!

In the silvery glow there is hardly a tremor on the lake's smooth surface...  
The willows bow down and whisper amongst themselves...  
But words are powerless! How can I tell you  
The transports of my exhausted heart?

The night does not wait, the night flies by... The moon has gone down...  
In the mysterious distance the sky has begun to redden...  
My dear, forgive me! Again the [incoming] wave of life  
Brings us [another] day of longing and of sadness!

**Opus 73, No.4**

Закатилось солнце, заиграли краски  
Легкой позолотой в синева небес...  
В обаянии ночи сладострастной ласки  
Тихо что-то шепчет задремавший лес...

И в душе тревожной умолкают муки  
И дышать всей грудью в эту ночь легко...  
Ночи дивной тени, ночи дивной звуки  
Нас с тобой уносят, друг мой, далеко.

Вся объята негой этой ночи страстной,  
Ты ко мне склонилась на плечо главой...  
Я безумно счастлив, о мой друг прекрасный,  
Бесконечно счастлив в эту ночь с тобой!

The sun has set, the colours have started to play,  
Gently gilding the blue of the sky...  
In the charm of the night's voluptuous caresses  
Quietly the dozing forest whispers something...

The pangs of torment are dying down in my troubled soul.  
On such a night it is easy to breathe the night air deeply...  
The shades of the wondrous night, the sounds of the wondrous night  
Bear you and me away, my friend, far away.

Full of the voluptuous delight of this passionate night,  
You lean towards me with your head on my shoulder...  
I am mindlessly happy, oh, my dear friend,  
Eternally happy this night with you!

### **Opus 73, No.5**

Средь мрачных дней, под гнётом бед,  
Из мглы туманной прошлых лет,  
Как отблеск радостных лучей,  
Мне светит взор твоих очей.

Под обаяньем светлых снов  
Мне мнится, - я с тобою вновь,  
При свете дня, в ночной тиши,  
Делюсь восторгами души.

Я вновь с тобой! Моя печаль  
Умчалась в пасмурную даль,  
И страстно вновь хочу я жить, -  
Тобой дышать, тебя любить!

In sombre days, beneath the weight of misfortune,  
Out of the misty haze of years gone by,  
Like a reflection of joyous rays,  
The look in your eyes shines on me.

Charmed by these sweet dreams  
I imagine that I am with you again,  
In the light of day, in the quiet of night,  
I share with you the rapture of our souls.

I am with you once more! My sadness  
Has whirled away into the gloomy distance...  
And once more I passionately want to live,  
To breathe you in, to love you!

### Opus 73, No.6

Снова, как прежде, один,  
Снова объят я тоской.  
Смотрится тополь в окно,  
Весь озарённый луной.

Смотрится тополь в окно,  
Шепчут о чём-то листы.  
В звездах горят небеса...  
Где теперь, милая, ты?

Всё, что творится со мной,  
Я передать не берусь...  
Друг! помолись за меня,  
Я за тебя уж молюсь.

Again, as before, alone,  
Again I am seized with anguish...  
The poplar tree looks in through the window,  
All lit up by the moon...

The poplar tree looks in through the window,  
The leaves whisper something.  
The heavens burn in the stars ...  
Where are you, dear one, now?

I cannot begin to impart to you  
All that is happening to me...  
Friend, pray for me,  
I am already praying for you!..

Broadly speaking, each poem has its own particular character or story-line, which may be paraphrased as follows:

No.1 This poem, though divided into three verses, describes two different scenes, which take place at different times. The first scene presents two people sitting beside a

river. The poet finds it impossible to express feelings of love to the other person. An ensuing storm sympathizes with their turbulent emotional states by way of pathetic fallacy. Still the poet fails to speak. The second scene takes place at a much later date and features the poet alone, remorsefully regretting the failure of the relationship and the frustration at not having been able to communicate properly at the time. Now it is too late.

Thus the main themes are (i) regret at love lost; (ii) failure in love; and (iii) lack of communication.

No.2 This poem too tells of a failed relationship and depressed solitude. The grief-stricken protagonist (a woman) can attain a semblance of happiness only by imagining her distant beloved during grasped moments of sleep.

No.3 Again a long night passes and the poet has found it impossible to find the words to express deep feelings of love. Again the relationship described is one which is doomed to failure; nothing beyond longing and sadness is foreseen. The impossibility of communication is again emphasised.

No.4 This poem tells, unusually, of a successful passionate nocturnal encounter.

No.5 This text once again describes a former lover actively and vividly recalled by the poet in order to dispel present gloom and sadness. The beloved is once more separated by time.

No.6 This poem (like Nos.1, 2, 3 and 5) represents to us a lonely, desperate and anguish-ridden protagonist, who has failed in love. This time the desperation is so great that only God can help. The text reaches its climax at the words, '...pray for me!..'

There are obvious connections between these poems simply in terms of the consistency with which their main themes recur. Each gives its own particular viewpoint,

or variant, of the overriding theme of desperation in solitude, as a result of a failed relationship, though No.4 stands out as an exception to this.

On this elementary level of poetic analysis, the reader may be deluded into accepting these poems as '...simply schemed verses, [with] descriptions based on stock imagery but [which are] prettily picturesque, and [contain] feelings [which are] uncomplicated and familiar...'.<sup>2</sup> This is how David Brown, the eminent biographer of Tchaikovsky, describes these Rathaus texts. Nothing could be further from the truth. Analysis of the original poems will reveal a startlingly original, innovative and highly varied use of metrical patterns. The imagery will be shown to exist on several levels of meaning, and the feelings described within the texts to be highly-charged, intensely human and deeply powerful. It stands greatly to Tchaikovsky's credit that he was able to identify and appreciate these remarkable qualities in the work of a young, unknown poet.

In order to examine these verses constructively and appropriately, it will be useful to start from a broad base and then focus in on the texts in an ever more detailed way. We will pay great attention to the particularities of the original poems in order to assess their qualities.

It is also important to notice any formal or textual links between the different poems. Areas of commonality directly highlight specific issues or themes which are made particularly important precisely because of their repeated appearances. Conversely, those elements which give each poem its own individuality and uniqueness must be clearly determined. Thus the following analysis aims to define the nature of the set of poems, both in terms of overall form, structure, style and content and also in terms of the minute

---

<sup>2</sup> Brown, D., *op. cit.*, volume 4, p.463.

details, linkages and special features which go to the very heart of the poems. These linkages connect text with text, contributing to the overall effect of a poetic set or cycle.

In broad terms, this set contains six poems, all of which contain three four-line stanzas. Although they all share an external tripartite structure, they show great diversity of metrical patterns both within individual poems and between the different poems of the set. The metrical devices which Rathaus employed display skill and understanding of the workings of quite complex metrical designs and were typically a product of the very late nineteenth century in style. Certainly Pushkin would not have ventured into the realms of some of the following metres.

No.1 is written in anapaestic tetrameters. That is, it flows in a ternary form which has stresses on the third beat or syllable of each set ( \_ \_ / ) and which operates four such patterns per line:-

- - / - - / - - / - - /    AN4

<i>My</i>	<i>si -</i>	<i>de-</i>	<i>li</i>	<i>s to-</i>	<i>boi</i>	<i>u</i>	<i>za-</i>	<i>snuv-</i>	<i>shei</i>	<i>re-</i>	<i>ki</i>
Weak -	weak -	strong	Weak-	weak-	strong	Weak -	weak -	strong	Weak-	weak -	strong
Dit	dit	da	Dit	dit	da	Dit-	dit-	da	Dit-	dit-	da
1			2			3			4		

These lines appear consistently throughout the poem in a series of six rhyming couplets. Total metrical homogeneity is achieved by the use of masculine (one-stressed-syllable terminations) throughout.

No.2, however, works on a system of alternating rhythmic structures, alternating trochaic tetrameters with trochaic trimeters throughout. Trochees operate in binary

meter, consisting of only two syllables, with the first one stressed (Da-dit; / - ). These duplet patterns therefore occur in alternating groups of four per line and three per line:

/ - / - / - /

T4

/ - / - / -

T3

<i>Merk-</i>	<i>niet</i>	<i>sla-</i>	<i>byi</i>	<i>svet</i>	<i>sve-</i>	<i>chi</i>	T4
Strong-weak		Strong-weak		Strong-weak		Strong (-)	
1		2		3		4	
<i>Bro-</i>	<i>dit</i>	<i>mrak</i>	<i>u-</i>	<i>ny-</i>	<i>lyi</i>		T3
Strong-weak		Strong-weak		Strong-weak			
1		2		3			

Note that all of the tetrameters are truncated through masculine termination, whereas the trimeters are not (the tetrameters are also unrhymed). This creates a pause after each odd-numbered line; the effect is very much like a long (seven-foot) trochaic line with a strong caesura. Tchaikovsky will alternately observe and disguise, or override, this pause in his song.

No.3 alternates anapaestic tetrameters with anapaestic trimeters throughout, thus:

- - / - - / - - / - - /

AN4

- - / - - / - - / -

AN3



<i>V et- u lunn- u- iu noch',</i>	<i>v et- u di- vnu- iu noch'</i>	AN4
Weak-weak-Strong	weak- weak- Strong,	weak- weak- Strong
1	2	3 4
<i>V et- ot mig bla- go- dat- nyi svi- da- n'ia</i>		AN3
Weak- weak- Strong	weak- weak- Strong	weak- Strong weak
1	2	3

As in No.2, the odd-numbered tetrameter lines have sharp masculine endings, while the trimeter lines do not. Here the sense of pausing is not as strong as in No.2, because there are no instances of two stresses coming successively, which does occur when a truncated trochee is followed by another trochee. Beyond that, the odd-numbered lines in this poem do rhyme in each stanza, creating a strong sense of quatrain structure.

No.4 offers yet further variety by introducing trochaic hexameters throughout the poem. This most unusual metre is sometimes found in folk-poetry, and is also that of the text which accompanies the well-known dance melody, called *Komarinskii muzhik*.<sup>3</sup> It may be fair, then, to say that this form has particularly **musical** associations, its consistency, flow and regularity contributing to the musicality of its phrase structures. It is no surprise that this was the first text by Rathaus that Tchaikovsky was drawn to. The metre of No.4 flows as follows:

3 Unbegaun, B.O., *Russian versification*, Clarendon Press (Oxford, 1966), p.35.

/ - / - / - / - / - / -

[T6]

/ - / - / - / - / - /

The line is a very long one and, like its binary alternative, the iambic hexameter (Alexandrines when used in couplets), it tends to observe a fairly strong cæsura after the sixth syllable (third foot). The effect of this is that the lines tend to run as follows:

Da	dit,	da	dit,	da	dit	[PAUSE]	da	dit,	da	dit,	da	dit
Strong-weak,		Strong-weak		Strong-weak	[PAUSE]		Strong-weak		Strong-weak		Strong-weak	

No.5 is again metrically different. Here Rathaus has turned to the most famous line in all Russian poetry, the iambic tetrameter. Iambs are binary by nature, consisting of two syllables, with the stress on the second. The iambic tetrameter was immortalised by Pushkin, who used it for half his entire output and the whole of *Eugene Onegin*. Rathaus, however, ensures that his tetrameters are quite unPushkinian, by writing a succession of six couplets and by using exclusively masculine rhymes. These give the line endings unusual energy and impact. The rhythmic pulse goes as follows:

- / - / - / - /

I4

- / - / - / - /

<i>Sred'</i>	<i>mra-</i>	<i>chnykh dnei</i>	<i>pod</i>	<i>gnio-</i>	<i>tom</i>	<i>bed</i>	I4
weak-	Strong	weak-	Strong	weak-	Strong	weak- Strong	

No.6, as one might expect by now, explores yet new metrical patterns within the set by introducing the dactylic trimeter (or three-foot line) sharply truncated by a masculine ending to each line. This is unusual and sounds rather abrupt because each line ends in a stressed syllable. The trimeter is maintained throughout, thus:

/ - - / - - /

D3

/ - - / - - /

<i>Sno-</i>	<i>va,</i>	<i>kak</i>	<i>pre-</i>	<i>zhde,</i>	<i>odin,</i>	D3
Strong-	weak-	weak	Strong-	weak-	weak Strong	

Nos. 1 and 6 (together with No.5) are connected by the common use of masculine endings throughout. This is another way in which these texts are firmly bound together. In all other poems, masculine/ feminine or feminine/ masculine rhymes alternate.

The metrical schemes of the six poems may be summarised as follows:

No.1	Anapaestic Trimeter (AN3)
No.2	Trochaic Tetrameter/ Trimeter (T4/T3)
No.3	Anapaestic Tetrameter/ Trimeter (AN4/AN3)
No.4	Trochaic Hexameter (T6)
No.5	Iambic Tetrameter (I4)
No.6	Dactylic Trimeter (D3)

It is important to note that the poems used in the Opus 73 songs are largely based around the use of triple metres: No.1 is anapaestic ( - - / ); Nos.2 and 3 have alternating tetrameters and trimeters; the hexameters (6-beat patterns) of No.4 are easily subdivisible into groups of three syllables or beats; and No.6 is based on a simple dactylic trimeter. This rather unusual, lilting rhythmic background is paralleled in the resulting musical settings, emerging through the time signatures as:-

No.1	12/8
No.2	3/2
No.3	9/8
No.4	3/4
No.5	4/4
No.6	9/8 in the vocal part, throughout the song, but 3/4 in the piano accompaniment, throughout.

Tchaikovsky even takes the opportunity to set No.1 (*We sat together*) in compound time (12/8), which has a strong triplet quaver feel, despite its four-beat pulse. It seems that only No.5 (*Mid sombre days*) resists the lure of a strong triple metre.

In terms of pure poetry, then, this set of verses can be viewed as rhythmically and metrically varied, musical, and technically quite innovative, particularly in terms of the rhythmic alternations within certain of the poems. Again with the exception of No.5, the strong 3-pulse feel gives a sense of unity to the otherwise fairly disparate metrical elements.

Not only are the metrical structures of the poems diverse and innovative, but so too are the rhyming structures. Again, Rathaus's rather subliminal techniques have great bearing upon the resulting texts.

No.1 uses the rhyme scheme aabb, throughout. It will be noted therefore that all the rhymes are in fact masculine, employing masculine (that is, stressed) endings to each and every line of the poem. The text involves much use of assonance,<sup>4</sup> and also achieves formal balance through the use of the refrain "...I did not say anything...", which shows a greater sense of intensity on each repetition.

No.2 counterbalances its use of alternating trochaic tetrameters and trimeters. The odd and even lines are sharply differentiated, the former consisting of eight syllables, the latter of five. This difference is accentuated by the rhyme scheme aBcB which ensures that no odd-numbered line feels anything like an even-numbered one.<sup>5</sup>

No.3 employs yet a different form of rhyme scheme, favouring the pattern aBaB. Again this natural symmetry adds to the musicality of the piece. The regularity of the simple alternating masculine and feminine rhymes, which do not go beyond the two basic rhyming sounds in each verse, can be said to temper or regulate the otherwise rather radical alternation between anapaestic tetrameters and trimeters.

---

4 For example, in verse 1, note the strength gained by the positioning of recurring vowel sounds, e.g. 'i' sounds in *sideli, reki, tikhoi, rybaki*; the 'oo' sounds in *u, zasnuvshei, luch*, and the 'oi' sounds in *toboi, tikhoi, domoi, zolotoi, rekoi*, etc.

5 Capital letters here denote feminine terminations, consisting of a stressed syllable followed by an unstressed one.

No.4 reverses this rhyme scheme, preferring the sequence AbAb, again, a regular feminine-masculine alternation. By dint of this subtle reversal, the rhyme scheme of this poem is again different from those of any of the preceding texts.

No.5, however, reverts to the scheme of No.1, operating with a fully masculine aabb format, though of course in a different metre. But there is an important difference. No.1 is affected by the repetition in each stanza of the word *сказал* (*skazal*), which makes the full rhyme scheme 'aabb, ccbb, ddbb', whereas No.5 runs through with different rhymes 'aabb, ccdd, eeff'.

No.6 again employs a new rhyme scheme, following the pattern abcb. This scheme, again stock full of masculine-only endings, interestingly has much in common with the aBcB scheme of No.2. Other areas of linkage between Nos.2 and 6 will be discussed later.

The basic stanzaic rhyme schemes of the six poems are therefore as follows:

No.1	aabb
No.2	aBcB
No.3	aBaB
No.4	AbAb
No.5	aabb
No.6	abcb

In summary, then, although there seems to be an especially close link connecting the rhyme schemes of Nos.1 and 5, Nos.2 and 6, and Nos.3 and 4, all the rhyme schemes are in fact different from one another. This neatly parallels the use of distinctly different rhythmic metres in each poem, consequently adding to the variety of the set.

Still on the level of general observations and technical devices, it is interesting to note that the poems contain surprisingly few incidences of gender-specific terminology. Although the Russian language is heavily geared towards identifying the genders of speakers and subjects through consistent use of telling pronouns, verb endings, adjectival endings and so on, it is quite unusual that Rathaus has managed to write quite so many poems in this set without defining the sex of both of the central characters. No.1 clearly defines the poet/speaker as male but avoids gender-specific reference to the beloved, who theoretically could be either male or female. No.2 defines the speaker as specifically female, whilst No.3 defines only the object of the love: the speaker is either male or female but the beloved is, this time, female. No.4 and No.6 are specifically male-to-female poems, but No.5 is completely non-gender-specific.

This finding is potentially important and may well have held direct personal appeal for Tchaikovsky. It may well have been ideal for the composer to work with a set of poems which, by and large, did not preclude the possibility of writing settings for both male and female singers. Only three of Tchaikovsky's songs have instructions regarding the use of a particular voice: Opus 60, No.3 (*If only you knew*) is labelled 'for tenor', though Tchaikovsky took care to indicate that downward transposition by a semitone or a tone would make it suitable for a baritone; Opus 60, No.11 (*Heroism*) is 'a monologue for baritone'; and Opus 63, No.6 (*Serenade*) is specifically for tenor voice. The remaining hundred songs are unlabelled and can be sung by anyone (for example, 'contralto (or baritone) with piano accompaniment'.<sup>6</sup> The universality of meaning projected by the resulting songs can be said to transcend the sexes. Today, it is just as effective to listen to interpretations of the songs performed now by male and now by female singers.

---

<sup>6</sup> Certain arrangements of Tchaikovsky's songs lay out this flexibility (e.g. the Forberg/P. Jurgenson version).

This matter, on the other hand, may well have been an even more important issue for Tchaikovsky than at first appears, because of his undoubted homosexuality. A truly personal, heartfelt expression of love, for him, would surely have had to entail a male-to-male declaration. He would surely not have wished to preclude such a possibility. A third of the songs in the set could conceivably be sung by one man to another man (Nos.1 and 5). One song could conceivably be sung by one woman to another (No.3), but Nos. 4 and 6 are unequivocally heterosexual. Without overstating the case, these songs may have been deeply personal and meaningful to Pyotr Il'ich precisely because he could really express himself through these poems - his own fears, doubts, passions and feelings of success and failure in love - through a universal, seemingly heterosexual set of poems.

Closer examination of the texts, both individually and as a set, is now necessary. We shall reveal further, less immediately obvious, themes by linking text with text.

All the poems concern failed relationships (except No.4, as noted earlier). All the poems mention or unfold their dramas by night (however No.5 does not specifically adhere to the *night* theme, as its action unfolds by day and by night, continuously).

All the poems specifically refer to 'shades of colour', a 'special kind of light', as exemplified in the following quotations:

- No.1      **Verse 1, line 3:** 'The sun's rays of gold were burning down beyond the river'
- No.2      **Verse 1, line 1:** 'The dim light of the candle fades away...depressing darkness  
seeps all around...'
- No.3      **Verse 1, line 1:** 'On this moonlit night, on this wonderful night...'  
              **Verse 2, line 1:** 'In the silvery glow there is hardly a tremor on the lake's  
smooth surface...'  
              **Verse 3, line 3:** 'In the mysterious distance the sky has begun to redden...'



- No.4      **Verse 1, lines 1 and 2:** 'The sun has set, the colours have started to play,  
Gently gilding the blue of the sky...'
- No.5      **Verse 1, lines 2-4:** 'Out of the misty haze of years gone by, Like a reflection  
of joyous rays, The look in your eyes shines to me.'
- No.6      **Line 2:**    ...all lit up by the moon'  
**Line 4:**    'The heavens burn in the stars...'

This fascination with changing and mysterious colours, particularly those associated with dusk or natural phenomena, show a certain affinity with the work of French, Russian and other Symbolist poets.<sup>7</sup> Subtle hues also feature in many of Tchaikovsky's earlier songs.<sup>8</sup>

The use of such visual symbolism 'corresponds' effectively with the use of aural symbolism throughout the set. That is, where the poet Baudelaire explored the linking of ideas and feelings across the different senses in poems such as *Correspondances*,<sup>9</sup> so subtle linkages between the senses exist within the Rathaus set. References to compelling and unusual, almost visible, forms, as described above, mingle with equally mysterious and compelling references to *sounds*:- No.1 lulls us with the romantic imagery and evocative ambience created by the 'soft singing' of the fishermen, as they drift on by. We are invited actually to 'hear' the sounds of the thunderstorm in verse two, as well the violent 'sobbing' of the protagonist. By verse three, however, the all-important 'sounds of life have long since ... echo[ed] away' and all that is left is despair.

No.3 also has the power to excite the aural imagination of the reader (including Tchaikovsky). It talks of willow trees as they 'whisper amongst themselves'. This almost

---

7 Baudelaire, Rimbaud and Verlaine, for example, often wrote about dusk and dawn: times of half-light (*crépuscule*...).

8 See appendix 8.

9 Charles Baudelaire, *Correspondances*: In this poem, which 'stands at the beginning of the poetic movement known as *Symbolisme*...Baudelaire establishes two main *correspondances* or relationships. First, everything on the earth is a symbol of some spiritual reality; nothing is completely material, everything contains some spirit. Secondly, inasmuch as everything is representative, in its way, of the spiritual essence of the universe, all things are related to each other: scents, colours, sounds - all possess equivalents. This theory is known as *synaesthesia*...' (Parmée, D., *Twelve French Poets 1820-1900*, Longman (Cambridge, 1957), p.317).

anthropomorphic image is carried forward into No.4, where 'Quietly the dozing forest whispers something'. It appears yet again, in its third incarnation in No.6 where 'leaves whisper about something'. This threefold repetition produces a significant linking effect uniting each of the three texts at these points.

One of the important, and frequently overlooked, dramatic elements of music is that of *silence*. The aural theme in the poems is continued by repeated reference to silence (which in turn is a part of one of the dominating themes of the set, that of *lack of communication*): No.1 is punctuated by a refrain, which appears prominently at the end of each of the verses in turn and points at the problems encountered by silence and lack of communication: 'And nothing, nothing did I say to you'. This theme also links in very strongly with the theme of *regret*. No.3 again tells of lack of communication and ultimately silence: 'But words are powerless'. No.5 talks of 'quiet...nights', thus forming an interpretative link with the night described in No.2. No.6 yet again reiterates the message of the theme of *lack of communication*, through the line 'I simply cannot communicate to you exactly what is happening to me' (the penultimate line).

The very clear presence of a range of different sub-themes adds to the interest of the collection of poems and also can be said to enhance the depth and quality of the set. Many of these sub-themes are actually extremely well integrated into the set as a whole, often overlapping or linking overtly with other themes.

The theme of *failed relationships* obviously connects overtly with the theme of *lack of communication*. The theme of *night* links intrinsically and beautifully with many aspects of the theme of *colour/shades of darkness and light* described above, but also with the other sub-themes, including those of *time*; *nature* (and nature in sympathy with

man, through use of pathetic fallacy); and *distance*. References to night-time in the Opus 73 songs are frequent and overt, as in many of Tchaikovsky's songs.<sup>10</sup>

*Time* is a very important element in the poems as it impinges significantly upon each of the texts in turn. The long evening and night described in the first part of No.1 are a world away from the commentary of the poet of several years later in the final part of the poem. Time has passed (in abundance) and much has changed for the poet. Even the future looks bleak. As we shall see, the issue of the representation of the passing of time was one to which Tchaikovsky was to pay great attention in the setting of this particular text. No.2 portrays a long night and time passing slowly. By contrast, the night-time seems to pass very quickly in No.3, but this is followed by eternal regret. As for No.4, it can be said that the bliss described, though 'eternal', may actually stand almost outside time, as the poet, for once, really lives for the present. Nos.5 and 6 return to the theme of *eternal regret*. This idea of eternity is one to which we will return.

The theme of *time* connects naturally with another sub-theme, that of *distance*. The physical proximity of the poet and the beloved often seems to contrast with the spiritual distance between them. For example, in No.1 the couple sit together beside the river. Even though they are physically together, emotionally they are very distant from one another. Years later, they are physically and spiritually apart. In No.2, the poet can manage to relive the former closeness of a relationship only in sleep. Physical proximity can only be imagined. No.3 tells of emotional distance between potential lovers despite opportunities for physical closeness. Untypically, No.4 successfully marries physical and spiritual union, whilst No.5 explores a new angle on the theme of togetherness, which again is made possible only through imagined experiences and past memories of love. No.6 introduces a more cosmic, religious sense of distance. The poet seems distanced

---

<sup>10</sup> See chapter 2, page 45, and footnote 28. Also see appendix 8.

from everyone and everything except 'anguish', and seems even to be distanced from himself. 'The heavens burn in the stars', way up high in the distance looking down. The rather unusual word order contained within this imagery makes it perhaps more profound than it may otherwise have been. In any case this passage helps to concentrate the reader's attention on the ever-widening focus and range of this verse, which starts by describing a person 'seized with anguish', goes on gradually upwards to involve a poplar tree, only to broaden out or widen the angle of the lens even further to encompass the stars, finally calling on God to bridge the distance between the poet, life and love.

The way in which Tchaikovsky interpreted this important *distance theme* will be examined in detail later. Suffice it to say that there is evidence that a *distance motif* exists within the songs and is repeatedly, aptly and subtly employed at critical moments, backed up at those times by textual and symbolic gestures and devices.

In each poem, we are conscious of *nature* in the background. It sometimes even colludes with the protagonists by way of the pathetic fallacy. No.1 presents a picture of a river and later a storm, each contributing its own character to the atmosphere of the poem: the river has a somewhat calming effect on the protagonists, whilst the storm later mirrors their changed temperaments. The candle-light of No.2 is deeply symbolic on a number of levels. Once more it represents a natural phenomenon - the element of fire. This special light is closely associated with night-time. A candle's flame is at once powerful, providing hope and light, and frail: easily extinguishable (as the 'flickering' described in the poetry reminds us). In this sense, the candle mirrors human vulnerability and human *nature* itself. In No.3 moonlight conspires to create a romantic scene, but not even the moon, nor the lake nor the willows of the second stanza can actually participate in changing fate. Again, then, nature seems to take on the role of sympathetic observer. In No.4, however, the sights and sounds of 'wondrous' nature 'bear [the lovers] away

together, ... far away!' This time the onset of evening and the 'whispering forests' have woven their magic. (The *whispering* of the willows in No.3; of the forest in No.4; and then of the leaves in No.6 has been discussed already).

All the themes and preoccupations described are important. Passion (which is all-pervading); failed relationships; colours or special shades of light and darkness; sights and sounds; silence and lack of communication; night; time; nature; and distance - all of these guide the reader into a more considered appreciation of the poetry.

Strong channels of connection are thus built up between the different poems of the set through thematic interrelationships. However, on closer examination of the minutiae of the texts, an even more subtle interrelationship between the poems can be identified. Significant points of connection or overt areas of commonality between the poems of the set emerge on the following levels: (a) the thematic level, as has been discussed; (b) the level of direct phrase quotation from text to text; (c) the level of individual words or ideas being transferred from one poem to another. Here the texts show some level of cross-fertilisation in terms of words or imagery (that is, if a certain word appears in more than one poem, then this word can be said actively to connect one text to another); and, (d) the level of synonyms, where common underlying meanings connect one poem or section of a poem with another.

Appendix 11 graphically shows all the areas of commonality within and between the poems. It is perhaps surprising that quite so many phrases, words and meanings recur within the six poems. There is therefore a great sense of cohesion between the poems. This cohesion is born of the stylistic unity achievable by just one author, the abundance of strong linking themes, but also by the fact that no fewer than seven important full

phrases<sup>11</sup> are uttered more than once during the course of the set, and no fewer than nineteen words reappear in identical forms (regardless of case, gender or parts of speech) within the set. In addition to this, it must be noted that there are no fewer than nine categories of synonym (or alternative words carrying roughly the same meanings) hidden within the works. Perhaps the most startling and important textual cross-reference occurs between Nos.1 and 6, where the phrase *Ia kak prezhdē odin* ('I am, as before, alone'; No.1, stanza 3, line 1) becomes *Snova, kak prezhdē, odin* ('Again, as before, alone': No.6, line 1).

This is a very strong connection, which definitively draws together the first and the last poems of the set. By doing so, it bundles up the others into a whole. However, further statistical examination of the textual links shown in appendix 11 throws new light on the way in which these poems operate as a set. The frequency and nature of multiple occurrences of particularly strong or overt cross-references between each individual poem are set out in Figure 1, below. This chart shows graphically how the text of poem No.1 contains one very strong element of quotation linking it with another poem in the set. No.2 contains two such elements, whilst No.3 has as many as five extremely strong cohesive incidences. No.4 contains four such examples, whereas perhaps surprisingly, No.5 contains no really strongly connecting language to link it with any particular other poem of the set. It is also isolated metrically. No.6 is clearly and deliberately connected both with No.1 as stated earlier, but also with the linguistic devices of No.3.

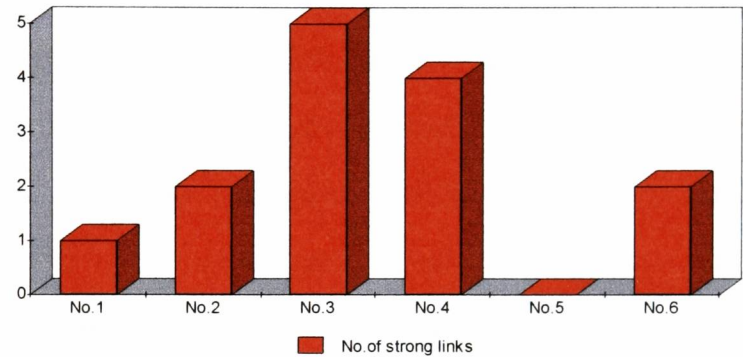
The pattern that emerges clearly through this information (and visually, by way of the chart) is that the set of poems maintains extremely strong internal balance. A graded

---

11 These are:- *ia, kak prezhdē odin* (No.1, stanza 3, line 1) - *snova, kak prezhdē odin* (No.6, s.1, line 1); *v etot mig* (No.2, s.2, l.3 - No.3, l.2); *o moi drug daliokii* (No.2, s.3, l.4) - *drug moi, dalioko* (No.4, s.2, l.4), *zasheptalisia ivy* (No.3, s.2, l.2) - *shepchet zagremavshii les* (No.4, s.1, l.4) - *shepchut o chom-to listy* (No.6, s.2, l.2); *v etu divnuiu noch'* (No.3, s.1, l.1) - *nochi divnoi teni* (No.4, s.2, l.3); *v etu (lunnuiu) noch'* (No.3, s.1, l.1 - No.4, s.2, l.2, + No.4, s.3, l.4); and No.3 contains strong internal cohesion through repetition of the phrase *ia ne v silakh* (s.1, lines 3 and 4).

curve or an arc-shape emerges. This shows that most frequent occurrences of very strong semantic connection appear not between Nos.1 and 6 (as may have been expected), but actually between Nos.3 and 4. That is, the middle poems of the set form the linchpin thereof,<sup>12</sup> with the other surrounding poems symmetrically forming patterns representing fewer strongly-connective textual cross-links.

FIGURE 1                      Chart showing the number of very strong, textual cross-quotations (indicating phrase repetitions) within the poems of the set:



It is significant that the text which stands out as unusual in its omission (and even reversal) of the failure-in-love theme, No.4, is actually one of the two most connected poems of the set. Even though No.4 is the only poem to portray success in love, it is in fact highly dependent upon language and imagery that bring it absolutely in line with the other poems of the set. The paradox is that the poem that is thematically most clearly differentiated from the other poems in the set is, in fact, the most in tune with the other poems, both linguistically and technically.

It is, perhaps, surprising that No.5 is uniquely isolated as it contains no significant points of connection, on this level of analysis, with the other poems of the set. This adds to the subtlety and variety of the group and serves to throw into relief the

12 The rhyme schemes of Nos.3 and 4 are similarly linked, see p.90, adding to this linchpin effect.

interconnectedness of the other texts. Despite the lack of common technical language in No.5, it retains its integrity within the set as a result of the thematic and poetic features described earlier in this chapter.

The deliberate and frequent use of cross-reference points conclusively towards the conception of this set of poems as a definite cycle. David Brown suggests that in his setting of these texts, this was 'the closest Tchaikovsky came to composing a cycle'.<sup>13</sup> Al'shvang goes further by stating (without providing any concrete evidence) that 'the six songs of Opus 73 constitute a true cycle'.<sup>14</sup> As the poetic texts themselves constitute a true cycle, displaying many levels of connection, quoted and implied cross-references between the poems, and since these poems were chosen by Tchaikovsky specifically to be set to music, there was ample opportunity for the composer to take advantage of the formal infrastructures of the texts and, indeed, to produce a true cycle of songs. Furthermore, only by recognising and understanding the content of the texts themselves in great depth, could Tchaikovsky have hoped to create such a sympathetic cycle.

Chapter Three has examined the nature of the poetic texts and concluded that they are far more profound, paradoxical and wide-ranging than may first appear. They are rich in imagery and are open to multiple layers of interpretation. They are rhythmically innovative. They contain many strong (but often subliminally disguised) cross-connections, which serve to link the poems together into a definite cycle. It is greatly to Tchaikovsky's credit that he selected these particular six texts from the many poems sent to him by Rathaus. The composer himself created the sense of cycle in the poetry. It was he who decided on the order in which the texts would appear. It was he who drove the development of each successive text. It was he who linked Nos.1 and 6 so clearly through overt cross-quotation, so bringing the cycle of poems full-circle.

---

<sup>13</sup> Brown, D., *op. cit.*, volume 4, p.463.

<sup>14</sup> Al'shvang, A., quoted in Abraham, G., *Tchaikovsky: a symposium, op. cit.*, p.225.



Chapter Four presents evidence for the assertion that Tchaikovsky did indeed understand the many levels of meaning concealed within the poems and did produce a true cycle of songs. The chapter will also show how Tchaikovsky recognised and paralleled the poetic processes described in Chapter Three by adding complementary layers of musical symbolism. In doing this, he demonstrated enormous sympathy with the original texts. Where there are linkages or correspondences between various images or ideas in the poems, Tchaikovsky paralleled these with similarly-constructed musical themes, devices and suggestions.

## CHAPTER 4

### A critical analysis of the *Six Songs*, Opus 73

In approaching the *Six Songs*, Opus 73, we shall first address each song in turn, looking in detail at their defining qualities and structures. Where appropriate, we shall isolate those features of the songs which clearly have their origins in earlier works by Tchaikovsky, evaluating how subtle meaningfulness is transferred from the earlier to the later examples by association. We shall discuss the symbolism of each of the settings in relation to the Rathaus texts so that we may discover the extent to which Pyotr Il'ich's word-painting empathises with the imagery and processes of the original texts. In doing so, we will come to understand how the composer truly understood the texts and went right to their hidden heart, responding to them with sympathetic genius.

Having addressed each song in turn, it will then be appropriate to explore those common musical structures, motifs and technical devices which characterise and unite the set as a whole. We shall assess the degree to which the cyclic processes of the original poetry impinge upon the resulting settings, that is, the degree to which Tchaikovsky created a poetical-musical cycle based on verses that had been sent to him separately.

## **Ex. 4-1**

**No.1, score**

Николаю Николаевичу Фигнеру

# МЫ СИДЕЛИ С ТОБОЙ...

Соч. 73 № 1 (1893)

Слова Д. М. РАТГАУЗА<sup>1)</sup>

**Andante non troppo** (♩ = 66) *p*

Мы си - де - ли с то -

бой — у зас - нув - шей ре - ки. Сти - хой

пес - ней про - плы - ли до - мой ры - ба - ки. Солн - ца луч зо - ло -

хотворение (без заглавия) из цикла: Романсы (1).

- той — за ре - кой до - го - рал... — И те - бе я тог -

*poco animando* *poco cresc.*  
 - да — ни че - го не ска - зал. — За - гре - ме - ло вда -

*più f* *p* *pp* *poco* *cresc.*

*riten.* *mf*  
 - ли... — на - дви - га - лась гро - за... — По рес - ни - цам тво -

*più f*

*a tempo*  
 - им... — по - ка - ти - лась сле - за... — И с без - ум - ным ры - дань - ем к те -

15 *f* *p*

- бе я при-пал... И те-бе ни че - го, ни че - го не ска -

17 *rosso più [mosso]* *f*

- зал. И те - перь, - вэ - ти дни я, как преж-де, о -

19 *espr.* *f* *mf*

- дин, Уж не жду — ни че - го от гря-ду-щих го -

21 *mf* *f* *p* *сво*

- дин... В серд - це жиз - нен - ный звук —

*cresc.* *f*

уж да́вно от-зву - чал... Ах, за-чем, ах, за - чем <sup>2)</sup>

*scen* *do* *ff*

*riten.*

я те-бе ни-че-го, ни-че-го <sup>2)</sup> не ска-

*f* *mf*

*tempo I*

зал!...

*p*

*p* *dim.* *pp*

стихотворения повторения нет.

**No.1    *We sat together***

No.1, *My sideli s toboi*, comprises of 32 bars of 12/8 and is marked *andante*. The score is given as Ex. 4-1. The overall structure of the song is as follows:

Ex. 4-2

Bar 1 - 2	Introduction
Bars 2 - 10	Verse 1
Bars 10 - 17	Verse 2
Bars 17 - 27	Verse 3
Bars 27 - 32	Coda

No.1 has a seemingly conventional tripartite structure. Despite this, the last bar of each section also functions as the first bar of the next: the sections overlap. Although each of the three verses is of similar length, none of them contains the same number of bars. Verse 1 is in E major throughout. Verse 2 begins in G# minor and ends in E major. Verse 3 is in C# minor and confounds expectation by remaining in this key throughout. The song is subject to continuous organic development as verse 2 'varies' ideas heard in verse 1, whilst verse 3 'varies' verse 2. The third verse starts in bar 17. Here there is a radical change in mood, underlined by a change (increase) in tempo, supported by the introduction of agitated syncopations in the piano part and the use of new rhythmic and harmonic devices and procedures. This contrast has the effect of bisecting the song and creating an almost binary structure, cleverly going to the very heart of the original poetic text, which literally takes place on two different temporal planes, past and present. However, like the original poem, the basic structure of the song seems to exist on as many as three different levels. It clearly has three verses. At the same time, as has been described, it seems to operate in two halves. Despite this it develops organically like all of the songs in the set, and so seems to unfold in a continuously developing flow. The overall effect of this



continuous change is to produce the effect of a single-verse expression. In this way even the structure of the song is ambiguous.

The harmonic and melodic landscape of the work is established straight away from bar 1. Bars 1 to 4 contain the chord of E major, decorated by passing harmonies, bolstered in all but the last beat of bar 4 by a tonic pedal. The right hand of the piano part presents a semitonal motif which is to prove influential in both this song and the others in the set: E-D#[-E] (see x in Ex. 4-3). The passing harmonies introduce a melodic pattern of three conjunct falling semitones in the right hand of the piano part of bar 1. This is emphasised by doubling at the interval of a minor third below in the left hand part. In effect, the phrase is: '[E-] D natural -C#- C natural -B' ('tone + three semitones'), overlapping on to the first beat of bar 2. This thematic germ is to become an important feature of this song and also later strongly influences the other songs in the set (see y in Ex. 4-3). The piano part of bar 1 is repeated in identical form in bars 2 and 3.

Ex. 4-3 No.1, bars 1-3



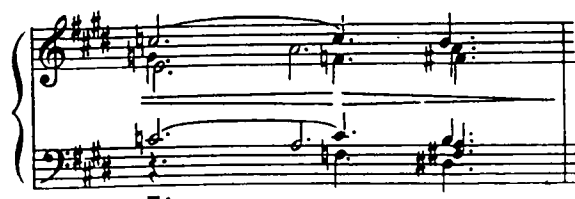
In bar 4, the left hand of the piano part begins a stepwise descending figure on the third beat, producing the pattern: E - D natural - C natural - B - A# - A natural - G# (bars 4-7). This figure, characterised by its conjunct motion, grows out of the germ of the first bar. The adaptation results from the addition of a tone to the beginning of the pattern (now the phrase starts with two descending tones instead of one), and the addition of a semitone to the end of the pattern (now the phrase ends with four falling semitones rather than three). This elongation effect is to become

significant thematically in this song and in the set in general. Quite lengthy scalic patterns, as a well as short conjunct fragments, later appear in both descending and ascending forms.<sup>1</sup>

Also in bar 4, just as the opening melodic phrase deviates from its original version,<sup>2</sup> the harmony changes in preparation for a fleeting reference to C major. This brief allusion to C major comes via a V<sup>7c</sup> preparation on the last beat of bar 4, into a tonic chord in C on the first beat of bar 5. Alternatively, this chord (C-E-G) can also be said to function as a flattened submediant major chord in the original key of E major (*b*VI); this is a richly symbolic chord in Tchaikovsky's harmonic vocabulary, and will be more fully discussed later in relation to the interpretation of the text at this point in the first verse.<sup>3</sup> The third beat of bar 5 contains a Neapolitan approach to a full cadence in E major (bars 5-6).

Bar 5 is noteworthy in many respects. Here the right hand of the piano part makes reference to the E-D# figure of bar 1 (the highest pitches heard in the first bar), now transposed up a minor 6th to form the notes C natural - B. It is significant that this particular melodic germ (*x*) derived from the opening bar, is returned to here, and is treated in different ways within the song, confirming the organic nature of thematic development. It is significant, too, that the opening chromatic progressions of the inner parts now also appear in a different guise: the descending line here falls in thirds rather than in semitones. This figure is emphasised by octave doubling.

Ex. 4-4 Bar 5 [C - A - F (rh)]; [C - A - F - D# (lh)].



<sup>1</sup> For example, an ascending version follows on immediately from the former, in bars 7-9, in the left hand of the piano part. A further adaptation of this motif appears, again in the bass line in bars 15-16. Further comment on this figure will be made during the course of the analysis.

<sup>2</sup> E - D natural - C natural, etc. (instead of C#).

<sup>3</sup> See pages 108-111.

The F natural to D# progression in the left hand of the piano part here seems to prefigure the use of the same notes in No.6, bar 26, where the F and D# form part of the symbolic German 6th chord.<sup>4</sup> In summary, the opening of the song is characterised by falling figures. Bar 1 introduces semitones. Bar 4 introduces falling tones, and bar 5 falls in thirds.

A series of conjunct rising notes starts in the left hand of the piano part in bar 7, counterbalancing the descending figure of bars 4-7. Here it forms the series [E-F#]-G#-A-A#-B-B#-C# (bars 7-9). Again this series breaks into exclusively chromatic movement, as did the earlier conjunct pattern (bars 4-7), though now an extra semitone is added to the preceding series. Here two tones are followed by five semitones. In this way, the pattern develops sequentially.<sup>5</sup> Again the chromaticism of bar 1 shows its influence. There is a possibility at the end of bar 8 that the music will veer toward G# minor, but the progression ends firmly in E major and the verse finishes in that key in bar 10. Though the verse is strongly chromatic, the central key of E major is largely unchallenged and the underlying harmonies are straightforward.

Having highlighted the main harmonic and thematic elements of the piano accompaniment of the introduction and first verse, we shall now turn our attention to the vocal part. The first vocal entry in bar 2 also provides melodic germs which go on to dominate the song. This first phrase appears in bars 2 and 3, and is immediately repeated in bars 3-4. It re-appears in bars 6-7, and serves to complete verse 1, in bars 9 and 10. In this way, the theme forms the core of the first verse. It is later alluded to in bars 16-17 at the end of verse 2, and clearly influences bars 26-27, at the end of the final verse, though there it is reduced, symbolically, to a monotone figure. That is, this figure goes on to dominate the end of each verse in turn, giving the song an overall sense of unity.

---

<sup>4</sup> See p.170.

<sup>5</sup> Pattern 1 (bars 1-2) = 3 semitones; pattern 2 (bars 4-7) = 4 semitones; pattern 3, here = 5 semitones.

In its first incarnation, the opening vocal theme revolves around the interval of a major third. It is strengthened by an appoggiatura on the fourth beat of bar 2, which creates for an instant the feeling of a dominant thirteenth. This accented dissonance contributes to the lilting harmonic tension of the figure. In bars 4-6, the vocal line opens out, expanding this syllabic figure into a series of monotones: a long then a short 'B' lead on into six repeated C naturals, then return to three Bs, before ceding to the final note of the phrase (E). This repeated note pattern (the set of Cs) becomes an important feature of the song and is later developed within both the song and the set, as we shall see. This phrase is again dominated by the interval of the semitone (B-C-B), and so relates directly to the piano part in bar 1. The arrival of the phrase on the note E in bar 6 prepares for a recapitulation of the opening vocal idea (bars 6-7). This is followed in bars 7-8, by a phrase which is clearly derived from that in bars 2-3. The overall shape of the original melody is retained in these bars, though the intervals used are altered. The original major third is stretched to a perfect fourth and the tone fall and rise of the last three quaver beats is reduced to a semitone. The thrust of the appoggiatura is lost as the last beat is entirely concordant, decoration comes here only through use of an unaccented auxiliary note (B#). In bar 8, the melody returns to a repeated-note figure reminiscent of that in bar 5, before dropping a full octave into bar 9. In this bar, the opening vocal theme recurs to complete the verse.

It is significant that many of the main thematic threads of the song cycle appear so early and so compactly at the beginning of the first song in the set: the (falling) semitonal figure, the (sometimes extended) use of sets of conjunct rising/falling notes, the melodic thirds, the appoggiatura, and the repeated monotones. The use of pedal points (for example in bars 1-4) also proves influential in this song and across the set. This device, too, is placed prominently at the beginning of the song.

It is important now to assess the impact of the above figures and devices on the meaning and nuances of the poetic text sung in verse 1. The first line is tinged

with sadness. The mood is reflective and the tempo slow. This line ('We sat together') is coloured by the poignant suspension. The repetition of the same musical phrase on the words 'beside the sleeping river' serves to link these two poetic ideas and so transfers something of the sleepy calm of the river to the sitting couple. This sense of calm is reinforced in the next line, 'with *soft* singing, the fishermen had drifted homeward'. The *crescendo* indicated as the fishermen approach adds further realism to the piece: one can almost hear the singers coming closer. The momentary allusion to the key of the flattened submediant major (*b*VI) at this very point (bar 5), is so brief that it may at first appear inconsequential. However, the full significance of this manoeuvre becomes clear only when it is directly related to similarly short but intensely important moments in other works by Tchaikovsky.

The use of a transition to the flattened submediant is a subtle hallmark of Pyotr Il'ich's compositional vocabulary. In his book, *Tchaikovsky's Musical Style*, Henry Zajaczkowski discusses the significance of this type of modulatory chord within the context of the composer's development of a range of richly coloristic Romantic harmonies.<sup>6</sup> It gains added value because of its close relationship with other characteristic Tchaikovskian trademark chords. Zajaczkowski points out that the flattened submediant has strong connections with such chords as the diminished seventh, the German 6th and the augmented triad, all of which play a key rôle within Tchaikovsky's harmonic vocabulary. Ex. 4-5 clarifies the relationships between these chords.

---

<sup>6</sup> Zajaczkowski, H., *Tchaikovsky's musical style*, U.M.I. Research Press (Ann Arbor, 1987), pp.49-52.

Ex. 4-5

Salient relationships between trademark Tchaikovskian chords

(e.g. Key = E major)		
Tonic chord = E, G#, B		
b submediant major =		C, E, G
b submediant note =		C
Diminished 7th (= vii7)	= D#, F#, A,	C
German 6th=		C, E, G, A#
IV6#		
5		
3		
Augmented triad	= E, G#,	C (often as an appoggiatura)

The flattened submediant (in this instance, a C natural) is a note which links *all* of these chords. Tchaikovsky's use of the major chord on the flattened sixth degree on the first beat of bar 5 is reminiscent of a similar manoeuvre in the final scene of *Eugene Onegin*.<sup>7</sup>

---

<sup>7</sup> Also (c.f.) Tatiana's 'letter' scene in the same opera.

Ex. 4-6      *Eugene Onegin*, Act 3, Scene 2

14      *Andante molto mosso* (♩ = 80)

Татьяна      (освобождая руку, несколько испугавшись)  
*con anima*  
О . не . гим, в на . шем серд . це есть и  
вот      од . на меч . та мо . я, од . но бла . жен . . . . . ство!

14      *Andante molto mosso* (♩ = 80)

arco      arco      arco      arco      pizz.  
p      p      p      p      p  
290      p

In the above example Tchaikovsky uses the progression to *tell the truth* in the music where Tatiana can speak only words which she does not really mean. This is the scene in which Tatiana informs Onegin that she will stay with her husband, Prince Gremin, and tells Onegin to leave. She desperately wants to do the opposite: to leave her husband for Onegin. She will not do this out of loyalty. Her heart does not agree

with her head. Her lack of resolution and sheer torment, portrayed in this scene, are strikingly matched within the accompanying harmonic progression. At this cadence point one might expect to hear a perfect cadence (V<sup>7</sup> - I) in the prevailing key of F. At the *moment of truth*, the key makes a sudden shift to the flattened submediant major, as a modulation takes place to the key of Db. In this way, the spiritual wrench felt by Tatiana is symbolically demonstrated without her having to say a word. She speaks from the head whilst the music comes straight from the heart. The music tells the truth for her.

This effect is significant because precisely the same sort of symbolism is carried into essentially the *same progression* at bars 4-5 of No.1. The poetic text speaks of an idyllic and peaceful scene in which two 'lovers' sit together beside a river, watching the boats come by and listening to the romantic songs of homewardly drifting fishermen. The musical setting demonstrates what is really happening between the two people: it glimpses the sensuousness of the scene but conveys an altogether more fateful sub-text - one which suggests that perhaps the relationship will ultimately prove unsuccessful. The unease created by the subtle use of a flattened submediant transforms the passage into a *truth-through-the-music* contradiction of the idyllic textual or poetic theme. This sense of foreboding, as presented through the music alone and not through the words at this point, proves to be justified, as the poem later concurs: the relationship will ultimately prove unsuccessful. Already as early as bars 4 and 5 of the first song, rich harmonic symbolism (as well as melodic/thematic symbolism) underpins the drama of the song, imparting added meaning to the work through layers of musical suggestion.

The descending conjunct pattern which underpins the whole of the passage (bars 4-7) also adds to the overall sense of foreboding, especially where the pattern becomes exclusively chromatic (bars 5-7). When, in bar 6, the words speak of 'the sun's rays of gold', the semitonal pattern continues as the melody returns to the opening vocal line. Bar 7 highlights the 'burning' of the sun's rays, before the paralysed



syllabic monotones of bar 8 aptly symbolise the frustration of the protagonist as words become difficult to say ('And at that time, I said nothing to you'). Again this passage is coloured by the chromatic intensity of the bass line.

Verse 2 changes speed and mood: the link from verse 1 (bar 10) contains a *poco animando* and a modulation to G# minor. There is a *ritenuto* in bars 12-13, but the tempo is regained from bar 14. The beginning of the verse immediately recalls the opening bar of the song: the right hand of the piano part again uses a long note (E) which falls by step (c.f. 'x', bar 1), producing the developing figure, E - D (-C#). The inner right hand part develops the chromatic idea of bar 1. Here in bar 10 an inner part essentially presents an upward (rather than downward) chromatic pattern (B-B#-C#). Both figures are supported by a bass pedal feature (as in bar 1), though here the same note (E) is now part of a rumbling figure, displaced at the octave in the depths of the bass line but E falls to D# (the dominant of G#). It is rhythmic and low and produces a further sense of foreboding. Each of these three figures<sup>8</sup> relate bar 10 to bar 1. Bar 1 contain two musical ideas, both of which consist of falling semitones: these lead to the piano figures in bars 12-16.

The first of these figures described goes on to influence the melodic development of the piano part, for example, in bar 11 (where the E-D#-C# pattern is transposed up a fifth to become B-A#-G#). Bars 13-14 present this pattern in augmentation (G#-F#-E), again echoing the opening germ of the song:

Ex. 4-7 No.1, bars 12-14, piano (rh) only (G#-G natural-F#-E)



The chromatic movement of the second figure described above - the offshoot conjunct theme derived from the semitonal pattern in bar 1 - is again felt in the right

<sup>8</sup> The main motifs of bar 1: the melodic semitonal figure in the top of the r.h. part(x); the semitonal progression in the inner parts (y); and the pedal feature.

hand of the piano part in bars 12-13: A-G#-G natural-F#, and at the end of the pattern of six conjunct rising notes in the left hand of the piano part in bars 15-16: A-A#-B-C natural. The figure of bars 12-13 follows the pattern: 'tone + tone + 3 semitones', whereas, the figure in bars 15-16 again increases the number of semitones in the series by one ('tone + tone + 4 semitones').<sup>9</sup> This latter figure is strongly related to the bass line of bars 7-9, at the end of verse 1, though now it appears an octave lower and is also doubled an octave below that. It too helps to underpin the conclusion of the verse. Here, though, the pattern starts a note higher than and a beat later than the earlier version (the F# is now the first note of the set). It starts on the second beat of bar 15. The set finishes without resolving on to a C# as did the earlier version.

The third figure described above - the pedal feature - is an important part of bar 10, and recurs from the end of bar 13 through to near the end of bar 16. It has been influenced by the pedal points of bars 1-4, and will go on to influence much of the next verse. All of the three patterns described above link verse 2 firmly with the materials of the introduction and verse 1.

This 'storm scene' at the beginning of verse 2, described in the past tense in the original poem, leads to the section of the song which describes the protagonist's thoughts several years later. Just as Ex. 4-6 (the final scene of *Onegin*) showed turmoil through the use of a flattened submediant relationship at a critical cadence point between sections of a piece, so the following figure takes us painfully into a new section of this song. Here, bar 16 twice presents the German 6th in E major - beat one in last inversion, underpinned by a resolute A# in the bass line, beat 3 in root position. This chord leads to chord Ic in E major on beat 2, and to chord V<sup>7</sup> on beat 4. The flattened sub-mediante/tonic relationship hails an impending crisis - a point of no return for a protagonist who is now literally flung into a new temporal sphere. This, together with the chromatic underpinning of the six-note conjunct rising figure in the bass line

---

<sup>9</sup> c.f. chapter 4, footnote 5.

(the last five of which are semitones) adds to the overall sense of ominousness at this juncture. The bass line figure reminds us subtly of the conjunct motif heard in bars 4-7, bars 7-9, and the seminal wholly chromatic falling version of this same theme which opens the song:

Ex. 4-8 Bars 15 and 16

бе я при-пал... И те-бе ни-че-го, ни-че-го не ска-

The vocal line in verse 2 follows the overall rhythmic thrust of verse 1, but no longer uses the melodic appoggiaturas of the earlier verse. The repeated monotones of bar 12 recall those of bar 5. The chromaticism of bar 13, B-A#-A natural (to G# in bar 14), again links verse 2 with the first verse.<sup>10</sup> The relative expansiveness of the vocal line in bar 14 prepares for the full octave rise (between phrases) in bar 15 and the dramatic octave fall in bars 15-16. This is the climax of the verse. It recedes into a faltering repetition of the opening vocal phrase, interrupted by a theatrical pause mid-phrase.

The word-painting of verse 2 is both effective and evocative. The piano accompaniment has introduced the 'storm scene' with the rumbling figure described overleaf. Immediately after this, the text speaks of 'a distant rumble of thunder' and 'a storm building up'. The vocal line also builds in anticipation at this point, becoming more agitated, faster and louder. In bar 12, however, the music slows down as the text reports: 'a tear appeared on your eyelashes'. Here the monotone figure derived

<sup>10</sup> If one counts the two notes which precede this semitonal pattern, i.e. the last note of the phrase '*nadvigalas' groza*' ('a storm was building up') and the first note of this phrase (bars 12-13), a restatement of the six note series (tone-tone+ 4 semitones) emerges: here [D#-C#-] B-A#-A-[G#]. (c.f. for example, piano part - r.h. - bars 12-13; and bars 15-16, l.h.).

from bar 5 recalls the tainted happiness of the scene with the singing fishermen, with its undercurrents of foreboding. This figure concludes, sadly and chromatically downwards, reflecting the emotions of the beloved but also the physical falling of the tears described. This lachrymose passage ominously prefigures the chromatic falling of the similar phrase 'On my sad eyes', in No.2 (bars 10-11).

The next phrase is more erratic and expansive as the text speaks of 'sobbing madly'. The line which follows sinks appropriately to the tonic on the words 'I sank towards you'. The frustration of the protagonist in his inability effectively to articulate his feelings of love is reflected in the static monotones of bar 15, which fall a full octave in bar 16, before ceding pensively to a version of the original opening vocal line on the words 'And nothing, nothing did I say to you'. The torment of this sentiment of regret and loss recalls the end of verse 1. The lovers are distanced by time and separation. The word-painting is apt and illuminating. The treatment of the text is also convincing as the words follow the rhythms of ordinary speech. Again this setting is largely syllabic.

Verse 3 provides an immediate sense of contrast with verses 1 and 2. The tempo is faster from bar 17. The key shifts immediately to C# minor, away from the hitherto predominating E major. The texture of the piano accompaniment is less dense, with a syncopated octave dominating much of the section. The left hand of the piano part introduces a four-note descending scale in dotted crotchets (bars 17-18), which is restated bell-like in identical form a further three times (F#-E-D#-C#). It is underpinned by tonic/dominant tonalities, further adding to the overall sense of stasis created by the ostinato effect. The right hand of the piano part echoes this conjunct falling figure between the first two vocal phrases of this verse: the same figure in bars 19 and 21. At the beginning of bar 22, the funereal tolling of the repeated pattern in the left hand part becomes a series of descending dotted crotchet chords, of which the lowest notes fall by step on eleven consecutive beats: C# in bar 22, to G# in bar 24. This extended figure is a near two-octave scale of C# minor (melodic minor in

descending form), finishing on the mediant note in bar 25. The scale, which is played out slowly over three full bars, anticipates the fast, rising form of the melodic C# minor scale which reaches its climactic tonic note also on the first beat of bar 25.

Bars 24-27 are harmonically significant. The passage consists of G# pedals which resolve finally on to the tonic chord only in bar 27. This large-scale resolution is underpinned by melodic inflection in the bass line, which highlights the significance of the main G# chord. The harmonic movement operates on different levels. On the one hand, the iv<sup>7</sup>b chord in bar 25, with its A in the bass line, provides a semitonal intensification away from the prevailing G# pedal. On the other, a harmonic enclave is created from the end of bar 24 to the iv<sup>7</sup>b chord in the following bar, as the V<sup>7</sup>d - ib - iv<sup>7</sup>b progression involves a falling fifth in the bass line (F#-E-A natural).

The verse is dominated by new, more rhythmic presentations of the familiar pedal feature, established in the first four bars of the song. Here a syncopated G# pedal, strengthened consistently by octave doubling, underpins bars 17-21.<sup>11</sup> In bars 22-23, the pedal is transferred to a (doubled) C#, again consistently in the right hand of the piano part. The C# rises by a tone to a D#, which then sounds for four beats from the third beat of bar 23. This pattern then continues to rise by step, now in quavers, at the climax of the verse in bars 24-25. The resulting C# minor scale therefore starts effectively in bar 22. Its second note is sounded in bar 23-24, before frantically completing the scale within six quaver beats, up to and including the first quaver beat of bar 25. This rising version contrasts with the more pedantic falling version in the left hand of the piano part in the *same* bars, as has been described. The rising quaver pattern is mirrored in the second half of the following bar, going from the leading note (B#) to the dominant (G#) by step. Here, however, this rising portion of the C# minor scale is supported by a iv<sup>7</sup>b chord. The now six-note rising figure

---

<sup>11</sup> Significantly, Henry Zajaczkowski likens this syncopated pattern to a similar French horn pedal feature in 'the *Pathétique* Symphony's finale at m.37 *et seq.*' (Zajaczkowski, *op. cit.*, p.226). Such links between the Opus 73 songs and this Symphony serve to underline their symbolic connections. [Al'shvang also noticed this relationship: Al'shvang, A., *P.I. Chaikovskii, op. cit.*, p.690-1.]

presented in the right hand of the piano part (bars 25-26) provides the thematic impetus for the similarly symbolic, fate-tinged progressions of the coda section.<sup>12</sup>

Let us now turn our attention to the vocal line of verse 3. Bar 17 exists in a new temporal sphere. The action in the next section takes place several years later. Now the poet/singer is alone. The atmosphere created in the music becomes wholly different. As the key suddenly changes from E major to C# minor at bars 17-18, there is a sense that thematically the singer tries to find the melodic patterns of the former time and therefore the former section. This is no more possible than turning the clock back. Frustratedly, desperately, the singer has to relent: it will not be possible to re-attain the former theme nor the former tonic key. C# minor conquers to the end.

The first two phrases of the verse are separated, as are those of verse 2. Here, however, the phrases are longer. The vocal line is identical in both phrases: the melody in bars 17-19 is the same as that in bars 19-21. In this way, the melodic structure (the line repetition) is the same as that in verse 1. In verse 3, the setting of the words 'And now today, I am alone again, as before. I expect nothing from future years' is appropriately 'matter-of-fact', though the words '*odin*' ('alone') and '*godin*' ('years') are both emphasised by exposure at the end of their respective phrases: they are each followed by rests. Here both words are given time to sound and in so doing they gain depth of meaning. They are poignant reflections on the past. The linking of the concepts of 'aloneness' and the 'passing of time' results from the commonality of the musical treatment of these phrases as well as from the poetic rhyme scheme that prompted it.

The continuing underlying syncopation, heart-beat like, which began as far back as bar 17, is now decoded by reference to the text of the next phrase: 'the sounds of life have long since been echoing away' (bars 22-23). The syncopations indeed have been 'long since echoing away'. In bar 22, the vocal line begins a pattern of

---

<sup>12</sup> See pp.118-119.

(essentially) four conjunct notes, which are repeated in a twofold sequence in bars 22-23 and then bars 23-24, before breaking into a higher-pitched, more desperate, version of this sequence in bars 24-25. This figure, four rising notes (with two notes of anticipation), is almost the antithesis of the plodding, descending four-note dotted crotchet sets of the bass line of bars 17-21, and is curiously connected to that earlier set of notes because of this. The steady climactic melodic rise of bars 22-25 contrasts also with the measured melodic fall in the bass line of the accompaniment during this exact same passage. This is the emotional climax of the song. Where the vocal sequence breaks into a set of higher pitches, the text remorsefully repeats the words, 'Oh why, oh why did I say nothing'. Here Tchaikovsky has made one of the few adaptations of Rathaus's original poem: he repeats these words ('oh why, oh why?'), both for emphasis and to enhance the pathos of the remorse. After this climax, verse 3 reflects the desolation of the protagonist, as, once more, he can utter only speech-like monotones (bar 25). As the last verse refers to the protagonist many years later, reflecting on former (irrecoverable) times, this musical setting is wholly apt, rooted in past memories, and is full of reflective references to the original theme. Now, however, it throws new light upon these past experiences. At the point of the desperate admission, '[And nothing], nothing did I say to you', in bars 26-27, the essence of the opening theme is uttered once more. Here reference to the opening vocal passage is unmistakable (though still not exact) - the reality of former times can never be fully recovered. The empathy with the implications of the original poetic texts in this musical setting is remarkable in this way. The past can be recollected vividly but can never be re-lived. Even a repeat of the opening vocal phrase (as made at the end of each of the verses so far) is impossible: the key itself has changed. This final passage is reduced to a monotone figure, paralysed by remorse.

The coda section is now entirely underpinned by tonic (C#) pedals, though the syncopated patterns of verse 3 are lost. The rising figures, derived from the four-note patterns in the second half of the last verse, have now been extended into six-note

figures. Maybe these reflect the six-note figure which begins the song. The figures culminate in German 6th harmony, making for an alternation between tonic and German 6th chords in bars 27-30. These augmented sixth chords are imbued with a sense of Fate, as David Brown remarks:

'the piano postlude is new [and dwells] on the mediant-to-dominant move of that most basic form of that most basic of Fate themes, though this time placing more emphasis on the rising scale [bars 25-32]. It is of course derived from the unremarkable rising phrase before the singer's last words; what relates it to the Fate theme is the harmonic move in [bar 27] - above all, what ensues in [bar 28].'<sup>13</sup>

In fact, the melodic scalic pattern in bar 27 is a dominant-to-mediante reversal of the progression cited above, though the nature of this rising figure can be decoded with reference to the falling pattern in the next bar. In bar 28, a faltering echo of a mediant-to-dominant pattern emerges, reaching completion, perhaps, on the G# at the beginning of bar 29. Even though this is the beginning of the next phrase, it is interesting that this Fate-related passage does in fact arrive eventually on the dominant. The two figures, the rising and falling versions, are inextricably connected. Both are strongly associated with the concept of Fate, as Brown concurs. The German 6th harmony is now itself strongly associated with the concept of Fate. The final two bars cede to rocking static tonic chords as the song reaches a typically inconclusive, reflective ending.

The use of the augmented sixth chords in the coda highlights the Fate of the protagonist. These chords retrospectively transfer something of their fateful qualities to the same chords used earlier, in bar 16, perhaps. Both passages contain German 6th chords whilst reiterating the main, fateful message of the poem 'And I said nothing to you!..', emphasising the textual themes of regret and lack of communication.

---

<sup>13</sup> Brown., D., *op. cit.*, volume 4, p.463-4.



Throughout, Tchaikovsky shows enormous sympathy with the meanings and suggestions of the original poem. Through equally subtle means, he clearly sets his own agenda of sub-themes and suggestions. On the surface, the song is powerfully emotive: the declamation reflects a range of techniques which have much in common with natural speech. The music sits well with the intentions of the original poem. On deeper analysis, it can be seen that Tchaikovsky employs a range of melodic and harmonic themes which are full of overtones and suggestions of Fate. These serve to connect this song with the others in the set and to link them with other significant works in his output. The song is organic in nature: melodic development grows out of the seeds of the opening patterns - the chromatic figure of the piano part (which evolves into longer scalar fragments and full scales) and the lilting appoggiatura-laden passage of the opening vocal phrase. Pyotr Il'ich imbues his work with his own hallmarks of genius, great subtleties and a clearly *fateful* subtext.

**Ex. 4-9**

**No.2, score**

# НОЧЬ

Соч. 73 № 2 (1893)

Слова Д. М. РАТГАУЗА<sup>1)</sup>

**Adagio** ( $\text{♩} = 54$ )

*mf*

*mf*

Меркнет слабый свет свечи... Бродит

*p*

*f*

мрак унылый... И тоска сжимает грудь — Снепопной силой...

*mf*

*f*

*mf*

<sup>1)</sup> Стихотворение не озаглавлено.

9 *mf*

На пе-чаль-ны-е гла-за — Ти-хо

*p*

12 *f*

сон нис-хо-дит... И с прошедшим в э-тот миг — Речь ду-ша за-во-дит.

*mf*

15 *mf*

Ис-то-ми-ла-ся о-на — Го-

*p*

18

*ff*

- - ре\_стью глу\_бо\_ кой... По\_ я \_ вись же, хоть во сне, — О, мой

20

друг да\_ле\_кий!..

*mf* di - - mi - - nu - en -

23

do

*pp*

*pppp* <sup>2)</sup>

<sup>2)</sup> В автографе: *pppp*

## No.2 *Night*

No.2, *Noch'*, comprises of 27 bars of 3/2 and is marked *Adagio*. The atmosphere created in part by this slow tempo gives it the flavour of a second movement of a symphony, but in miniature. The song is profoundly haunting. It is highly-charged, though the drama of the song contrasts strongly with the rigidity of its 'monolithic'<sup>14</sup> harmonic accompaniment in the key of F minor. The score is given as Ex. 4-9.

The structure of the song shows great economy of means. The introduction and all three verses are precisely the same length, reinforcing the presentation (or reiteration) of an all-pervading ostinato figure: the note F is sounded in the bass part on the last beat of every bar, followed by an anacrusis; the anacrusis consists of two quavers throughout most of the song but slows to a crotchet in the last six bars. Furthermore, the second beat of most bars is stressed by means of an appoggiatura. The piano introduction falls into two halves: the first phrase extends to bar 2, beat 2, and the second to bar 4, beat 2. Exact restatements of the first phrase form linking passages between the verses (appearing before verses 2 and 3). The coda, however, recalls materials first heard in the second phrase of the introduction, drawing them out over seven-and-a-half bars to produce a comparatively extended dénouement. In each verse, lines 1 and 2 of the vocal melody are set separately, whereas lines 3 and 4 are set as one phrase, forming a climax in each case. The general layout, ignoring anacruses, is as follows:

---

<sup>14</sup> Al'shvang, A./Abraham, G., *op. cit.*, p.226.

Ex. 4-10

Bars 1-4	Introduction
Bars 5-8	Verse 1
Bars 9-10	Interlude
Bars 11-14	Verse 2
Bars 15-16	Interlude
Bars 17-20	Verse 3
Bars 21-27	Coda

The harmonic landscape of the song is also limited, restricted largely to tonic and subdominant chords throughout. In this way, the harmonies are almost static and do not allow for any form of extended modulation. Transitional chords, often based on 7ths or 9ths, intensify progressions between i and iv, especially at the beginning of verses. The overriding sense of tonic/subdominant alternation, however, gives the song a strongly plagal character, rich in association with religious harmonies.<sup>15</sup> When Tchaikovsky used tonic/subdominant alternation in other pieces, it acquired fatalistic overtones, especially when played out in the minor mode, as in the present example. The musicologist Henry Zajackowski refers to similar progressions in the symphonic ballad *Voevoda*, in the ballet *Swan Lake* and at the opening of the first movement of the Fifth Symphony (quoted as Ex.4-11a-c)<sup>16</sup>, but fails to identify Tchaikovsky's most dramatic and extended example of the kind in the present song. These plagal harmonies are associated specifically with death in such works as *New Greek song* (16/6) and *The corals* (28/2), both of whose texts are dominated by the concept of death at the moments of alternation of sub-dominant and tonic chords. These harmonies take on their rôle as Fate motifs because of their direct relationships with particular words sung at fateful moments. In this way, *New Greek song* (which is based on the 'Dies irae' formula and is a maidens' lament) contains plagal harmonies

<sup>15</sup> The plagal cadence is associated, in English church music, with *A-men*.

<sup>16</sup> Zajackowski, H., *op. cit.*, p.31.

just as the text of the song refers the women who are 'sad and grieving'. *The corals* is a narrative of a girl's death. Its monotonous sub-dominant/tonic alternation is set out in a minor key over a tonic pedal and directly foreshadows Opus 73, No.2. Al'shvang proposes that the 28/2 song is 'the prototype of the Sixth Symphony'.<sup>17</sup> I would go further still, to suggest that the present song goes beyond the Sixth Symphony and is, perhaps, Tchaikovsky's ultimate expression of such a harmonically-driven Fate motif:

Ex. 4-11 (a) *Voevoda* (opening)

Allegro vivacissimo  $\text{♩} = 120$

The musical score for the opening of 'Voevoda' is presented in three systems. The first system includes parts for 2 Fagotti, Timpani, Tamburo, and Contrabassi. The second system includes parts for Cl. A, Cl. B, Fag., Timp., V.c., and C.b. The third system includes parts for Cl., Cl. B, Fag., Timp., V.c., and C.b. The tempo is marked 'Allegro vivacissimo' with a metronome marking of 120. The score is divided into three systems, each with a repeat sign at the beginning. The first system shows the initial entry of the woodwinds and strings. The second system shows the development of the theme. The third system shows the continuation of the theme with various orchestral textures.

<sup>17</sup> Al'shvang, A./Abraham, G., *Tchaikovsky: a symposium*, Lindsay Drummond Ltd. (London, 1946), p.218.



Ex. 4-11 (b) *Swan Lake* (Act 4, end of Scène, item 26)

Ex. 4-11 (c) Symphony No.5, first movement, first subject, bars 38-48 (*Allegro con anima*)

40

1. Solo

Cl.

Fg.

1. Solo *pp*

*pp*

Vi.

*pp*

Vla.

*pp*

Vc.

*pp*

Cb.

*pp*

Ex. 4-11 (d) No.2, bars 1 - 8.

Adagio ( $\text{♩} = 4$ )

*mf* *p*

*mf*

Мерк.нет слабый свет свечи... Бродит

мрак у.ны.лый... И то.ска сжи.ма.ет грудь — С не.по.нят.ной си.лой...

*mf* *f* *mf*

The third beat of every single bar of No.2 tolls out a bell-like warning (doubled at the octave in the depths of the bass line of the piano part) on the tonic note. This figure harks back to such deeply psychological songs as *The corals* (28/2) and *On golden cornfields* (57/2). In *The corals*, a funereal tolling accompanies the plagal passage described above in an almost 'requiem-like episode'.<sup>18</sup> That passage (particularly from bar 8, *Moderato*) is the protagonist's prayer. It is imbued with a forewarning of the fateful outcome of the song, despite its innocuous text. There, the music tells the *truth* of the situation: the F# pedal bells ring out their own story,

<sup>18</sup> Al'shvang, A./Abraham, G., *op. cit.*, p.218. Also see Ex. 4-12 (a).

creating a feeling of unease, despite the simple innocence of the unfolding story about the string of corals. *On golden cornfields* similarly employs a fateful bell-like tolling,<sup>19</sup> serving to cast doubt upon the ingenuousness of the words which tell of the onset of evening over the cornfields and the cooling of the air. In reality the music again betrays the gloomy truth and foreshadows the outcome of the song - lack of success in love. The tolling in Opus 73, No.2, acquires a sense of Fate because of its relationship with these earlier songs<sup>20</sup> but it also resounds with Fate in its own right. For Tchaikovsky, the subjectivity of the insistent funereal tonic bell figure further seems to link the personal and the human with death.

Ex. 4-12 (a) *The corals*, bars 8 (et seq.)

Ex. 4-12 (b) *On golden cornfields*, bars 8 (et seq.)

19 See Ex. 4-12 (b).

20 It is also subtly related to the church-bell ostinato in No.1, perhaps (verse 3, bass line, bars 17-21).

No.2 reflects an exploration of new tonal territory for Tchaikovsky. The language used is progressive. The musicologist Arnold Al'shvang describes this song as 'an impressionistic miniature',<sup>21</sup> intimating that it prefigures the work of Debussy and others. Paradoxically, even though the music revolves largely around just two static, fateful chords, quite distant harmonic regions are also explored or alluded to.

The song is based in F minor, but the opening phrase of the piano introduction leads ominously onto a dominant ninth chord in B $\flat$  minor in the first bar, which resolves with a suspension onto the tonic on the third beat. The remainder of the introduction gives way to subdominant/tonic alternation. The melody of the first half of the first phrase is essentially chromatic and, significantly, recalls the opening phrase of No.1. This strong, germinal idea also impacts on the remainder of No.2, as we shall see. In the second half-phrase (bars 2-3), the melody descends below the upper line of the left hand and continues to fall, becoming the bass line by bar 2, beat 2. This dank, murky atmosphere is further heightened by the use of the heavily chromatic contour, and the dark accented appoggiatura on beat 2 itself. The accented semitonal dissonance of the melodic low G against the slightly higher pitched A $\flat$  of the bass line is pungent. This phrase is immediately completed by the further descending note of resolution. Barring the morbid tones of the deep bass 'F' (bell) pedal (which continue throughout the piece), the third phrase continues to sink below the remaining harmonies to form the lowest notes heard. This overlapping of parts continues until the end of bar 4, so leading into the first vocal entry. In this way, the whole thrust of the opening section tends downwards and is dismal: in terms of pitch and register; by way of chromatic progression; and in terms of downward conjunct resolutions to poignant suspended dissonances and appoggiaturas (see Ex. 4-11d).

The vocal part begins by echoing the first phrase of the piano introduction. This deepens the sense of gloom that has been established from the outset. At this

---

21 Al'shvang, A./Abraham, G., *op. cit.* p.225.

point, the singer enters with a diminished triad (C - Eb - Gb), and then slides chromatically downwards (F - E natural - Eb) before resolving unexpectedly on to a consonant Db, as the 'dim light of the candle fades away'. This unusual, depressive phrase almost literally fades, reflecting the text in an evocative but subtle way, even, perhaps, anticipating the mood of the next phrase, where 'Depressing darkness seeps all around'. This second line resolves on to the tonic chord, with the usual appoggiatura on the second beat. The phrase is almost identical to the second part of the next, in bars 7-8. The third phrase is a two-bar answer, in which 'anguish grips my heart, with inconceivable power'. The 'anguish' of the, now rising, figure, based on a minor arpeggio, followed by the four-note scale, C - Db - Eb - F, is climactic and full of intense feeling. The downward octave leap in bar 7 is followed (after the anacrusis) by a repetition of the first two beats of bar 6, in an almost *sotto voce* reflection of the text. Here the term '*neponiatnoi*' seems to convey a sense rather of 'mystery' and 'incomprehensibility'<sup>22</sup> than of 'inconceivability'.

The first two phrases of verses 2 and 3 are almost identical to one another. They are clearly derived from the materials of the first verse, though now the first two notes have been changed (to F and E natural; bars 10 and 16) and the remainder of the phrase begins a third below the original. These phrases are now predominantly diatonic, though they retain a chromatic piquancy, especially where they form and coincide with appoggiaturas as they cadence (in bars 11, 12, 17 and 18). The harmonies too, in verses 2 and 3, are different from those of verse 1. Instead of being dominant-based,<sup>23</sup> they are now supertonic/tonic-based. Here, just as 'sleep quietly *descends*', so too does the *falling* melodic line:

---

<sup>22</sup> Alternative meanings of '*s neponiatnoi*'.

<sup>23</sup> Bar 5: V<sup>7</sup> in Bb minor on tonic F(m) pedal (to tonic). (The vocal part gives a brief impression of the dominant 9th at the beginning of the bar). Bars 11, 12, 17, and 18: ii<sup>7</sup> (d) over F (m) pedal (to tonic).

Ex. 4-13 No.2, bars 10-12



The climax of verse 2 mirrors that of verse 1, though, here, repeated. Dbs intervene 'at that moment [when] speech and thought strike up with the past'. The melody of this third phrase is derived from the corresponding section of verse 1, literally recalling bars 7 and 8, just as the poem tells us that 'The voice of past thoughts starts up'.

The climax of verse 3 is an unleashing an identical restatement of the piano introduction up an octave, at bars 18-19, on the words 'Appear then, if only in a dream'. It is significant that it is the opening phrase that is recalled here. This *fortissimo* plea evokes the earlier phrase, as if to force the reattainment of a former reality. The lost love can be imagined now only in dreams. The phrase is, uniquely, split into two, as a short pause for breath precedes the words 'oh, my distant friend'. The 'friend' is literally is distanced, physically, in this way.

The setting sits comfortably with the natural rhythms of each line of text as it may be spoken, though the words 'candle', 'heart', 'eyes', 'moment', and 'dream' are emphasised through elongation. The word 'sadness' (in verse 3) is also adapted, again perhaps for emphasis. Otherwise the declamation is syllabic, so adding to the realism of the piece. The word-painting of the song is appropriately expressive, as described above.

Despite the fact that the piano part gives rise to all of the main musical materials of the whole song, there is a sense that it plays a largely supporting role. It

The climax of verse 2 mirrors that of verse 1, though, here, repeated *Db*s intervene 'at that moment [when] speech and thought strike up with the past'. The melody of this third phrase is derived from the corresponding section of verse 1, literally recalling bars 7 and 8, just as the poem tells us that 'The voice of past thoughts starts up'.

The climax of verse 3 is an unleashing an identical restatement of the piano introduction up an octave, at bars 18-19, on the words 'Appear then, if only in a dream'. It is significant that it is the opening phrase that is recalled here. This *fortissimo* plea evokes the earlier phrase, as if to force the reattainment of a former reality. The lost love can be imagined now only in dreams. The phrase is, uniquely, split into two, as a short pause for breath precedes the words 'oh, my distant friend'. The 'friend' is literally is distanced, physically, in this way.

The setting sits comfortably with the natural rhythms of each line of text as it may be spoken, though the words 'candle', 'heart', 'eyes', 'moment', and 'dream' are emphasised through elongation. The word 'sadness' (in verse 3) is also adapted, again perhaps for emphasis. Otherwise the declamation is syllabic, so adding to the realism of the piece. The word-painting of the song is appropriately expressive, as described above.

Despite the fact that the piano part gives rise to all of the main musical materials of the whole song, there is a sense that it plays a largely supporting role. It

supports the singer through the emotional flux, whilst remaining a little aloof. It seems to show sympathy rather than empathy with the singer in that it stays anchored to the hard reality of, for example, the F minor tonic pedals (the bells). The deliberately placed piano dynamics reflect their sympathy largely in the fact that they are usually quieter than those of the protagonist and, where the singer's phrases end, the piano is allowed a sympathetic echo of the melody of that preceding phrase. Where the piano plays alone, its dynamic never rises above a *mezzo forte*. The piano coda reflects upon the message of the song by echoing the main theme and then the dynamics die down. It is almost as if the piano part is powerless actively to intervene in the plight of the sufferer. This accentuates the deep sense of solitude felt by the protagonist and necessarily adds to the tragedy in a very subtle way.

Throughout, the slow, plodding piano figures provide very little underlying rhythmic variety. Even the right hand of the piano part is largely minim-based, displaying an additional melodic function before, between and after vocal expressions. The left hand, however, relies entirely on minims or a crotchet tied to a quaver.<sup>24</sup> Tchaikovsky's original sketches for No.2 clearly demand a high level of precision in distinguishing between these two sets of note values.<sup>25</sup> Tchaikovsky began by using a minim for each repeated F in the bass line, on the third beat of each bar. Later he changed these notes from minims to 'crotchet plus crotchet-rest' patterns. Finally he decided to use the formula 'crotchet tied to a quaver, plus quaver-rest'. This may have been simply to assist the pianist in manoeuvring from chord to chord.

Subtle changes in the piano part highlight differences between the verses. Verse 1 contains chromatic linking passages at the end of each vocal phrase. This pattern also supports the long note on the word 'heart' in the middle of the third phrase (bar 7). It is a short, rising chromatic figure, using quavers and syncopation,

---

<sup>24</sup> With the structural support of two additional crotchets in each of bars 6, 8, 13, 14 and 19 only. The very last bar of the piece comes to rest on a sustained semibreve.

<sup>25</sup> See chapter 2, p.60.



and can be interpreted as the antithesis of the falling semitones in the opening statement of the song. This germ is further adapted, giving rise to related materials later in the song. In verse 1, each repetition of this figure is transposed up, successively by a perfect 5th, then a perfect 4th.<sup>26</sup> The first two phrases of verse 2 retain the chromatic feel of these passages, but now eschew quavers and syncopation, forming a slower '[Bb] - B natural - C' pattern in the right hand piano part (bars 11 and 12). In both of these bars, the B natural intonations function as appoggiaturas, acting in contrary motion against simultaneous Db-C suspensions. The third phrase sees an extension of this crotchet-based chromatic pattern (bars 13 and 14), as a series of crotchets rises over four full beats to effect a climax. The first two phrases of verse 3 are exactly the same in the piano part as those of the corresponding section of verse 2. Minim movement continues to predominate. The chromatic intensity of the line is derived here from the vocal part, though the piano part is decorated by straightforward appoggiaturas on the second beats of bars 19 and 20. The effect of the germinal motif is still felt. In this way, it links different parts of the song in a tangible way. It also develops new variants of itself as the song progresses. In this way, further subtle unity is gained across the song.

It is also interesting to compare the harmonies at the beginning of the final phrase in each verse. In verse 1, this phrase is initially supported by an intense F major<sup>7</sup> chord (bar 7, beat 1). The corresponding section of verse 2 uses a straightforward F minor chord, whereas the last verse uses the most dramatic chord of the three, a dominant minor ninth on F. Tchaikovsky uses now major now minor chords, for the purpose of intensification. The highest notes of the vocal melody (the climax notes) occur in the third phrase of each verse. They are: F (verse 1), Db (verse 2) and Gb (verse 3). The intensities of these climactic pitches seem to parallel the patterns suggested by their underlying harmonies: intense (F, high/F<sup>7</sup>), less intense

---

<sup>26</sup> Db - Eb - E - F (bar 5); Ab - Bb - B - C (bar 6); Db' - Eb' - E' - F (bar 7); Ab' - Bb' - B' - C (bar 8).

(Db, lower/Fm), most intense (Gb, highest/F<sup>9</sup>). The powerful high Gb in verse 3 is nevertheless a short note, but retains its overall intensity because of its context.

The effect of the coda is one of complete hopelessness. An aloof and powerless piano part just reflects upon the terrible situation of the main protagonist and literally breaks down in sympathy: dynamically, rhythmically, melodically and harmonically. Even the sustaining, all-pervading ostinato finally gives way from bar 25 to the end: the rhythm of two minims followed by a crotchet-plus-tied-quaver breaks into a simple minim sequence in the left hand. The melody becomes increasingly fragmented and repetitive. Significantly the breakdown becomes complete with the collapse of the tonic/sub-dominant scheme itself as chord 'VI' in F minor appears on the first beats of bars 25 -27. Even the flow of the otherwise consistently alternating tonic and sub-dominant harmonies is abandoned, producing a complete breakdown effect, leading to a *pppp* dynamic.

Ex. 4-14 No.2, bars 23-27



Even though No.2 has many quite individual and highly original features in terms of technical means and emotional effect, its overall language has much in common with the other songs of the set. The use of persistent pedal points or asserted tonalities, is widespread throughout the songs. The expressive use of chromaticism is, to a certain extent, explored in the other songs.

Just as in No.1, where new tonal areas are alluded to by simple, often chromatic, means, so in No.2 Tchaikovsky uses similar methods to glimpse beyond human tragedy into another realm. In No.2, the poetic text makes clear that the

tragedy of a failed relationship and the suffering that this has caused can be assuaged only by moving literally into a different realm - that of sleep and the fantastical, imaginary world of dream ('sleep quietly descends upon my sad eyes and at this moment my soul begins to converse with the past'). In this way, parallels emerge between the original text and the mastery and appropriateness of the musical interpretation of it. Tchaikovsky's response to the text is a profound and far-reaching symbolical metaphor in itself. The music absorbs and keeps faith with the original text but then also goes beyond it, exploring deep psychological regions, and creates a far more profound life of its own.

No.2, however, stands out as an advanced expression of Tchaikovsky's late style. Together with No.6, it shows great economy of technical means: harmonic, melodic, textural, rhythmic and structural. Paradoxically, the song is abundantly rich in human feeling and experience. It is dramatic and volatile. Al'shvang describes the declamation of the song as 'perfect'.<sup>27</sup> The song is simple, direct and unusually powerful. This is a highly personal outpouring of great intensity.

---

<sup>27</sup> Al'shvang, A./Abraham, G., *op. cit.*, p.226.

**Ex. 4-15**

**No.3, score**

Николаю Николаевичу Фигнеру

# В ЭТУ ЛУННУЮ НОЧЬ...

Соч. 73 № 3 (1893)

Слова Д. М. РАТГАУЗА<sup>1)</sup>

**Andante con moto** (♩=76)

Measures 1-2 of the piano introduction. The music is in 3/8 time, key of B-flat major. The right hand features a flowing eighth-note melody, while the left hand provides a harmonic accompaniment. Dynamics include *mf* and *cresc.*

Measures 3-4 of the piano introduction. The right hand continues its melodic line, and the left hand features a more active accompaniment. Dynamics include *f*.

5 *a piena voce*

В э - ту лун - ну - ю ночь,      в э - ту див - ну - ю ночь,

Measures 5-8 of the piece. Measure 5 contains the vocal entry. The piano accompaniment continues with a steady eighth-note pattern. Dynamics include *p*, *cre*, and *scen*.

<sup>1)</sup> Стихотворение не озаглавлено.

7

В э - тот миг бла го - дат - - ный сви - да - нья,

*do* *f*

9

О, мой друг, — я не в си - лах люб - ви пре - воз - мочь,

*p*

11

У - дер - жать я не в си - лах при - зна - нья!

*mf*

13

В се - реб - ре чуть ко - лы - шет - ся о - зе - ра гладь...

*p* *espr. cantabile*

15 *cresc.*

На\_кло\_нясь. за\_шеп\_та\_ли\_ся и - вы... Но бес

*cre*

2 2

17 *mf*

\_силь\_ны сло\_ва! Как те\_бе пе\_ре\_дать

*scen do*

19

— Ис\_том\_лен\_ного серд\_ца по\_ры\_вы?

*f dim.*

21 *a piena voce*

Ночь не ждет, ночь ле\_тит... За\_ка\_ти\_лась лу\_на...

*p cre scen*

più lento

23

За-а-ле-ло в та ин- ствен-ной да- ли... До-ро-га- я,

*do* *ff* *mf*

riten.

26

про-сти! сно-ва жиз-ни вол-на Нам не-сет день то-ски — и пе-ча-ли!

*p* *f*

a tempo

30

*mf* *cresc.* *f*

33

*dim.* *pp*

2) В автографе:





**No.3    *On this moonlit night***

No.3, *V etu lunnuiu noch'* presents an intriguing set of musical devices and structures which add decisively to the suggestion that Tchaikovsky intended this set of songs to be seen as a cycle. Again there are three verses, with piano introduction and coda/postlude. The lilting flow implied by the 9/8 metre and the *andante con moto* tempo indication is only temporarily interrupted or retarded by the *più lento* climax, bars 25-29. This point, over two-thirds of the way through the song, is structurally and emotionally significant, and has high levels of correspondence with the other songs of the set. Here is another strong climax which presents an appeal to the beloved.<sup>28</sup> This passage is chromatically rich and intense, and uses wide-ranging vocal pitches, just as at the climax of No.2. Anticipating Nos.4, 5 and 6, No.3 employs the following bar structures: first verse (8 bars), second verse (8 bars), third verse (9 bars). As with Nos.1, 4, 5 and 6, No.3 does not contain piano interludes between the verses. The structure of the song is therefore:

Ex. 4-16

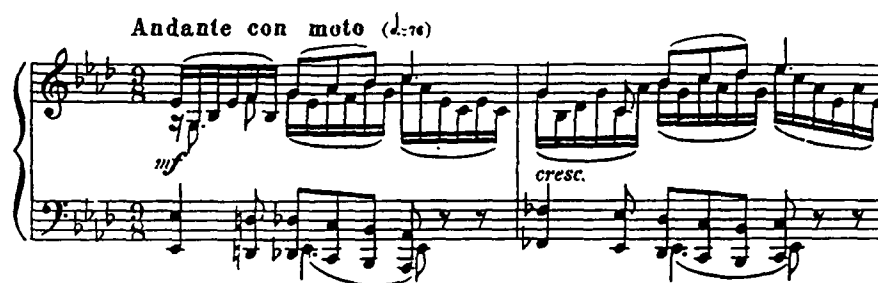
Bars 1-4	Introduction
Bars 5-12	Verse 1
Bars 13-20	Verse 2
Bars 21-29	Verse 3
Bars 30-35	Postlude

As with the preceding songs, the thematic development of No.3 is largely organic. Once more the overall structure is largely governed by one central main key, from which closely-related keys deviate briefly and sometimes in quick succession. *Ab* major predominates, though the harmonies of each verse become increasingly complex as the verse progresses. The score of No.3 is given as Ex. 4-15.

<sup>28</sup> See Nos.2, 3, 5 and 6.

The four-bar introduction is divided into two one-bar phrases, counterbalanced by a two-bar answer. It introduces a melody and thematic germs which are to predominate in this song and harmony that is to prove highly significant. These themes also subtly affirm their kinship with those of the two preceding songs. For example, the conjunct chromatic figure which characterises the opening bars of both Nos.1 and 2 re-appears here, now in the left hand of the piano part in the first bar, again in a rhythmically altered form. Once more this figure is obscured by its transferral to a different voice part. Only one note of this falling scalar pattern is altered chromatically (the D natural) to form the resulting six-note figure. The motif is emphasised by octave doubling, as follows:

Ex. 4-17 No.3, bars 1-2



[Semitone - semitone - semitone - tone - (tone)]

The theme of disguise continues with the partial obscuring of the (later vocal) melody line through the use of ornamental arpeggio accompanying figure in the right hand of the piano part. The basic rising melody (Eb-F-G-Ab-Bb-C) is again a six-note figure. It is underpinned by the descending six-note pattern in the left hand of the piano part, described above, forming contrary motion between the parts. The two figures are inextricably linked. Bar 1 contains dominant-to-tonic harmonies: a dominant chord delays the sounding of the tonic until beat 3 of bar 1. The initial sounding of an Eb chord, therefore suggests some harmonic uncertainty. There is

some doubt at first, as to whether the harmony is rooted in the key of Eb or Ab major.

It is uncanny that the features of this bar (the Eb-C conjunct melodic rise, the contrary motion, and the ambivalent harmonies which suggest Eb but later confirm Ab major) all bear striking resemblance to the opening of Chopin's *Ballad*, No.3, Opus 47, in Ab. The *Ballad*, however, goes on to form a longer first phrase (see Ex. 4-18). It was not unprecedented for Tchaikovsky's melodies to resemble those of Chopin.<sup>29</sup> The similarity of these two pieces seems to be more than a mere coincidence.

Ex. 4-18 Chopin, F. *Ballad*, No.3, Opus 47, bars 1-11.

The image shows a musical score for Chopin's Ballad, No. 3, Opus 47, bars 1-11. The score is in Ab major (three flats) and 3/4 time. It is marked 'Allegretto. M.M. J = 66.' and 'mezzo voce'. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' and 'p'. There are also fingerings and articulations indicated below the notes.

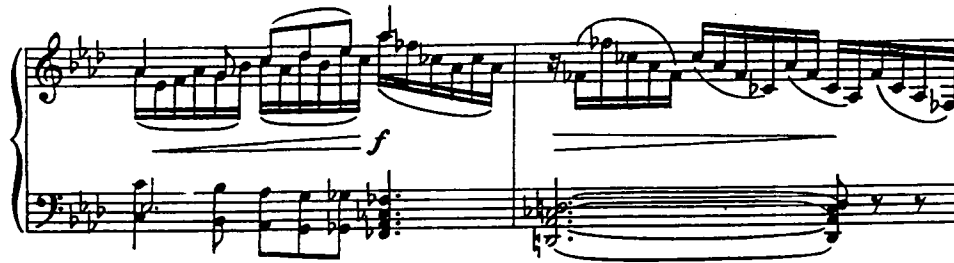
The introduction of No.3 gains further strength and balance through the sequential development of the melody line.

The note Eb, the dominant of the prevailing tonality, is prominent, highlighted in the introduction by its downwardly-pointing tails in bars 1, 2, for example. (This note becomes important within the song: of the thirty-five bars in No.3, only bars 4, 24, 25, and 26 fail to contain a single Eb). It is significant, therefore, that bar 3

29 For example, in *The Maid of Orléans*, Tchaikovsky explicitly quotes from Chopin's A major Polonaise in Joan's farewell aria letter (see Brown, D., *op. cit.*, volume 3, p.45) and later, re-visits this same piece, which influenced Robert and Vaudemont's first appearance in the opera, *Iolanta* (see Brown, D., *op. cit.*, volume 4, p.364). Brown also reminds us that in the early piano work, *Valse caprice*, Opus 4 (1868), Tchaikovsky 'leans towards Chopin, sometimes very explicitly' (Brown, D. *op. cit.*, volume 4, p.409).

deviates from dominant/tonic-orientated harmonies, by using an F $\flat$  major chord on the third beat. This chord, the flattened submediant major ( $bVI$ ), carries with it a sense of fate by association with earlier works in Tchaikovsky's output.<sup>30</sup> It also re-echoes the earlier use of that chord in this set (No.1, bar 5). It is followed by a further intensification, as the augmented sixth (D natural) is added in bar 4 to produce a German 6th chord. This chord is sounded throughout the bar, recalling the German 6th that is used so prominently, and again fatefully, at the end of No.1. This move also prefigures the more dramatic uses of the German 6th later in this song, in verse 3. In this way the short introduction plants the seeds for much of what is to come.

Ex. 4-19      No.3, bars 3-4



Verse 1 begins with a restatement of the opening piano melody in the vocal line. It is supported by a slightly modified right hand piano figure. A decorative anacrusis at the end of bar 5 in the piano part now leads in to the next phrase, which again supports rather than doubles the vocal melody. The underlying harmonies in these two bars remain the same as those in the first two bars of the song and the bass line also remains almost identical. The next phrase (bars 7-8), however, contains fleeting references to the key of B $\flat$  minor, immediately followed by C minor, as the melody develops into a three-fold extension of the opening vocal sequence, before finishing the phrase in bar 8. This part of the sequence now begins on the note B $\flat$ , and so logically parallels the melodic relationships between its first two statements in the vocal line (bar 5 starts on E $\flat$ ; bar 6 starts on G; bar 7 starts on B $\flat$ ). In doing so, it

<sup>30</sup> See pp.108-111. Also, see Zajackowski, H., *op. cit.*, pp.49-52.

avoids starting its rising pattern on  $A\flat$ , as was the case in bar 3. These bars (bars 7-8) also contain an extended series of eleven (often chromatic) conjunct descending notes in the bass line. This pattern is derived from the seminal six-note figures (most obviously the falling motif) at the beginning of the song. We return to  $A\flat$  major in bars 9 and 10, a two-bar phrase which is answered by a further two-bar phrase, modulating to C minor to complete the verse. In the final phrase (bar 11), the vocal melody extends the original six-note ascending motif over a series of eight conjunct notes, perhaps reflecting, or counterbalancing, the descending series in the piano part of bars 7-8, before resolving into a cadence in C minor in bar 12.

The poem in verse 1, the opening scene of the song, tells of the beauty of a moonlit night and a wonderful meeting between two people and is set to music in rather an unusual way. The more conventional and expressive way of pronouncing the opening lines would naturally emphasise the words 'moonlit' and 'wonderful' (*lúnmiu* and *dívmiu*), dwelling on the consonance of these words as well as their meanings. These words dominate the imagery of the first verse. Instead, Tchaikovsky chooses to lay musical emphasis upon the comparatively meaningless word 'this' (*éti*):

Ex. 4-20

No.3, bars 5-6

The musical score for No. 3, bars 5-6, is presented in a standard musical notation format. It consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line has the lyrics "В э - ту лун - ну - ю ночь, в э - ту див - ну - ю ночь,". The piano accompaniment features a descending chromatic line in the bass. The score is marked "a piena voce" at the beginning and "cro" and "scen" below the piano part.

In doing this, Tchaikovsky deliberately contradicts the expected patterns of ordinary speech, thus seemingly devaluing or debasing the beauty of the poetry and the poetic images. He shifts attention away from a concentration on the beauty and wonderment of the situation, preferring to introduce and develop a feeling of agitation

in the melody line. It is as if the composer does not want to give the potential lovers the time really to enjoy the meeting, the moonlight or the wonder. The effect is more like that of reported speech - distanced by time itself. The composer almost pre-empts the failure of the love by trivialising its beauty. Romance is done with as quickly as possible.

The atmosphere of verse 2 (bars 13 to 20) changes and intensifies as it progresses, but also provides a contrast with the mood of verses 1 and 3. The verse begins quietly and serenely in an almost prayer-like fashion. This 'treble' section connects strongly with other parts of the same song, but the frequent repetition of single vocal notes (for example, the *Ebs* in bar 13 and the *Abs* in bar 15) also connects overtly with all the other songs of the set. The use of duplets in the bass line of bar 15 can be said to have its roots in the earlier songs, Opus 6, No.2, *Ni slova, o drug moi*; and, for example, Opus 27 No.1, *Na son griadushchii*.

The mood of the first two phrases of verse 2 (bars 13-16) contrasts with that of the remainder of the verse. The first half is based almost entirely around decorated forms of the tonic chord, *Ab*, as the text speaks of the stillness and calm of the 'lake's smooth surface' and the 'bowing willows'. This stillness and calm is also reflected in the stasis of the repeated monotones in the vocal line in bars 13 and 15. Just as in No.1, repeated single-tone quavers appear in a poignant moment where the poet and the potential lover sit contemplatively beside *water*. It is interesting also to note the physical 'whispering' quality afforded to this phrase, 'the willows bow down and whisper amongst themselves', as a result of this monotone feature. The falling perfect fourth on the word 'willows' itself droops onomatopoeically, reflecting the text. These are examples of the overt use of word painting in this song. In bar 13, the right hand of the piano part provides the first note (C) of a descending set of, essentially, six conjunct notes which appear thereafter in the left hand (bars 13-14). This idea connects overtly with the germinal six-note motifs planted in the opening bar of the song. Despite the intensification of mood from bar 16 to the end of the verse, this

linking device continues subtly to develop, again in the left hand part, forming a seven-note descent (C-D natural) in bars 16-18 and a five-note ascending pattern in bars 19-20. Here, as the words reflect greater agitation ('But words are powerless! How can I tell you the transports of my exhausted heart'), the phrase structure of the verse breaks down and the dynamics build. In bar 18, a fleeting cadence in C minor<sup>31</sup> leads back in to *Ab* major, though the verse ends on an unresolved elusive dominant seventh in that key. This lack of resolution has the effect of subtly connecting verse 2 with verse 3.

The first two bars of verse 3 contain a re-statement of the figures heard in the corresponding section of verse 1 (with modifications to accommodate the new text from this point).<sup>32</sup> However, in bar 23, the harmony reverts to that of bar 3 of the introduction rather than continuing to follow the tonal direction of verse 1. That is, bar 23 reintroduces the chord of the flattened submediant before giving way in bar 24 to a whole bar of German 6th on *Fb* in last inversion. The resolution of this chord is somewhat unorthodox: the last chord of bar 24 is revisited (in the same position) at the end of bar 26, and the resolution on to *Ic* in bar 27 is entirely normal. But bar 25 and most of bar 26 consists of an elaboration of the German 6th chord, the bass descending chromatically while the top note remains constant. This German 6th, which bears heavily on this verse, has particularly strong associations with Fate in this and the other songs. Its significance in this respect has been established. Verse 3 now becomes so diverse that the tempo of the song breaks down into a *più lento*, at its halfway point. Here chromatic lines rise and fall in contrary motion in the piano part (*Cb*- C natural - *Db* - D natural in the right hand; against the falling pattern D - *Db* - C - *Cb* - *Bb* in the left: bars 25-26). The falling bass line in dotted crotchets is almost funereal in its descent. It leads on to the German 6th harmony in bar 26. Bar 27 goes part way to resolving the tension built up over the preceding bars by falling from the

---

31 (c.f.) the end of verse 1.

32 There is also a slight modification in the piano part in bar 22, to lead in to the new materials in the next bar.

German 6th in bar 26 onto a relieved Ic in the home key of Ab major. Bar 28 sees a shift to an incomplete German 6th (Fb major chord) over a dominant pedal. It is chromatically rich and intense. This lead up to the final expectation - that of eternal regret (*pechali*, bar 29) - is incredibly poignant. It is made even more powerful because of its harmonic context and the renewed use in bar 29 of a distinctive chord (dominant minor 9th with a 4-3 suspension).

The rhythms of the piano part slow down from bar 23, becoming sustained chords by bar 27. The static rhythmic patterns used merge with the increasing insistence on an Eb pedal, also from bar 27. The effect is both funereal and cyclical, concepts which are drawn together time and again across the songs of this set.

We will now turn our attention to the vocal line in verse 3. As has been seen, the first phrase returns to the melody of verse 1. Even the words are reminiscent of those heard in the earlier verse (*V etu lunnuu noch'*, becomes *Noch' ne zhdiot, noch' letit*). The second phrase, *Zakatilas' luna*, is preceded by a propelling quaver rest which heightens the overall feeling of anxiety created and cleverly prefigures the opening vocal passage (bar 5) of No.4. It also reflects the fact that 'za-' is a weak syllable. The rhythms of normal colloquial speech are adhered to. Now the intensity of the piece deepens. Just at this critical moment, where the text speaks of a 'mysterious distance' developing between the poet/singer and nature ('In the mysterious distance the sky has begun to redden'), where the formerly sympathetic, comforting and colluding role of Nature (the willows of verse 2) becomes morose, intimidating and distant, Tchaikovsky introduces a physically onomatopœic representation of Distance by bidding the singer to drop a full octave in pitch on the very word 'distance' (*dali*):



Ex. 4-21 No.3, bars 24 - 25

Музыкальный фрагмент, состоящий из вокальной и фортепианной партий. Вокальная партия имеет русские тексты: «За-а-ле-ло в та-ин-ствен-ной да-ли... До-ро-га-я,». Музыкальная партия включает фортепиано и форте (ff) динамические обозначения, а также темпозначение «piu lento».

The most striking aspect of this section, however, comes in the very next bar (bar 25), where the Distance symbolism is literally extended to embrace the concept of the distance between the two protagonists. The initial consonants (d) and the stressed vowel sounds (a), which occur in the words *dali* ('distant') and *dorogaia* ('beloved'), are also closely linked and so further support the connection between these words. In both the stress (the long note) is on the 'a-'. The vocal line is wrenched from the low Fb at the end of bar 24 up to a startling high F natural at the beginning of bar 25, again deepening and underlining this sense of distance. Vocally and melodically, the most important feature of this 'resolution' of the preceding German 6th harmony is this raising of the Fb to F natural in the vocal line leading into the word '*dorogaia*' ('dear one').

From bar 22 up to the moment of entreaty, 'My dear, forgive me!' (bar 25), the vocal part becomes comparatively disjunct rhythmically, breathlessly delaying the vocal statements by the use of on-beat rests. As with other songs of the set, use is made of the tie (including ties over bar lines) to create a more dramatic, rhythmically ambiguous feel. The powerful desperation of the *fortissimo* entreaty at bar 25 (by far the loudest moment of the song) breaks into pathetic hopelessness, reflected in the sudden dynamic slump to *piano*, by bar 27. It is significant that Tchaikovsky re-uses the melody of the opening vocal phrase on the word '*snova*' ('again') in bar 27. It is apt that the return implied by the word 'again' is mirrored in this physical return to the

Ex. 4-22      No.3, bars 24 - 29

The musical score consists of two systems. The first system features a vocal melody in G major (one sharp) and piano accompaniment. The lyrics are "За-а-ле-ло в таинственной дали... Дорога я." (Za-a-le-lo v ta-in-svennoy da-li... Do-ro-ga ya). The tempo marking "più lento" appears above the final notes of the first system. The second system continues the vocal melody and piano accompaniment. The lyrics are "про-сти! снова жизни волна Нам несёт день тоски и печали!" (pro-sti! sno-va zhi-zni vol-na Nam neset den'-to-ski i pe-chal-i!). The tempo marking "riten." (ritardando) is placed above the vocal line. The piano part includes dynamic markings like *p*, *f*, and *mf*.

As the vocal line approaches its emotional conclusion in bar 29, a suspended discord is left unresolved. The last sung note cedes into a dominant seventh chord (over a tonic pedal) on the first two beats of bar 30, resolving on to the tonic only on the third beat of that bar.<sup>34</sup> It is as if no satisfactory conclusion is ever reached for the

34 This delayed resolution is reminiscent, perhaps, of that in No.1 (bars 24-27).

singer. The lack of a reference to the tonic chord at this point suggests a lack of resolution. The literary *failure in love* theme is neatly and aptly reflected in this failure to resolve the vocal part conclusively. The 'longing and sadness' described in the text at this moment are so all-pervasive that the vocal line slumps resignedly to a finish.

The piano part is left to reflect on the drama of the song. In bar 30, the first bar of the coda, the preceding dominant seventh is finally resolved. The opening theme of the introductory section and of verse 1 is now heard again in an altogether new light: here the tonality for the first time in the whole song is rooted in the tonic key (note the repeated *Ab* pedals used throughout the coda). The intense, octave-doubled heavy chromaticisms of the tenor and bass lines of the opening are replaced throughout the coda section by higher-pitched, gentler, rocking figures in the left hand of the piano part. The *Fbs* of the dying moments of the vocal part are re-echoed in the German 6th chords of bars 32 and 33, which are based on *Fb* and also have this note on top.

The postlude resolves the harmonic issues of the song. In the coda, the dominant harmony of bar 1 is superimposed over a tonic pedal. Chords V and I predominate. The progression in bars 32-33 (German 6th to tonic) again recalls the same progression used at the end of No.1,<sup>35</sup> as well as the German 6th examples used earlier in this song, first heard in bars 3-4. These harmonies are resolved on to two full bars of tonic chord in bars 34-35. Though the coda section is thematically and technically rooted in the materials of the song itself, it is as if the piano is unconcerned by the 'angst' of the preceding section. The beginning of the coda sounds almost carefree and the normality of this tonic-based section becomes almost trite. This suggests that the atmosphere of the piano part tends largely to be more sympathetic rather than empathetic to that of the singer. The previous suffering of the protagonist is transformed into something quite simplistic. The tonic key, striven for by the singer

---

35 No.1, bars 25-26, 27-28, and 28-29.

throughout the song, is not to be regained. The mood of the coda is different, which makes the ending even more poignant: the tonal landscape is now altogether different. This has the effect of intensifying the singer's sense of aloneness and contributes effectively to the overall feeling of tragedy.

There may be a strong link between the lack of tonal resolution within the vocal part of the song and the lack of emotional resolution - the *failure in love* - that is being presented. The paradox is that love has provided the inspiration for this dramatic song, but it is a love that has proved ultimately unsuccessful. Despite this, it is a *passionate* and deeply meaningful song.

**Ex. 4-23**

**No.4, score**

Николаю Николаевичу Фигнеру

# ЗАКАТИЛОСЬ СОЛНЦЕ...

Соч. 73 № 4 (1893)

Слова Д. М. РАТГАУЗА

*Andante* ( $\text{♩} = 66$ )

*mf*

*p*

За-ка-ти-лось солн-це, за-иг-ра-ли крас-ки

*p*

*più f*

Лег-кой по-зо-ло-той в си-не-ве не-бес... Во-ба-я-ньи но-чи

*p*

*più f*

сладо-страст . ной ла-ски Ти-хо что - то шеп-чет задремав - ший лес...

И в душе тре-вожной у-молка . ют му-ки И дышать всей грудью

в э - ту ночь лег-ко... Но-чи див - ной те-ни, но-чи див - ной зву-ки

Нас тобой у-но - сят, друг мой, да-ле-ко. Вся обья - та не-гой

2 *rosso più f*

этой но - чи страстной, Ты — ко мне скло-ни-лась на пле-чо гла-вой...

*rosso più f*

15 *p cre - scen do f*

Я без-ум - но счастлив, о мой друг прекрасный, Бес-ко-неч - но счастлив

*p cre - scen do mf*

18 *f* 1)

в э-ту ночь с то - бой!...

*f mf*

*ppp*

1) В автографе: *ff*.



No.4 *The sun has set*

No.4, *Zakatilos' solntse*, immediately reasserts the established hallmarks of the songs of the set, as displayed so far. It is tripartite in structure and has a piano introduction and coda. Again the main key, now E major, dominates the whole song, allowing for only temporary and occasional harmonic inflections away from this central key. The song, an *andante* in 3/4, is immediately entrenched in familiar thematic and by now characteristic melodic language. The score appears as Ex. 4-23. The overall structure is:

Ex. 4-24

Bars 1-4	Introduction
Bars 5-12	Verse 1
Bars 13-20	Verse 2
Bars 21-29	Verse 3
Bars 29-33	Coda

The proportions are therefore the same as No.3 (and Nos.5 and 6).

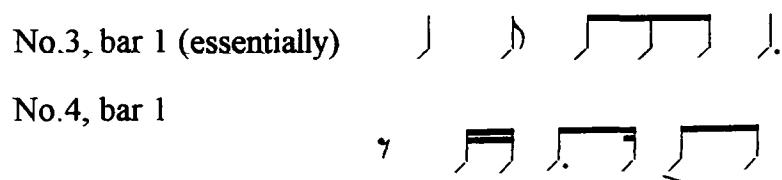
Despite the singularity of its textual theme, this is the only song in the set which speaks of success in love, No.4 is related to the other songs by various means. Just as the preceding songs exposed and developed common thematic materials starting from their respective opening bars, so too does No.4. The initial rising scalar figure bears a particularly close resemblance to that of the first bar of No.3. Furthermore, the first four notes are an exact transposition of the corresponding section of that song.

Ex. 4-25

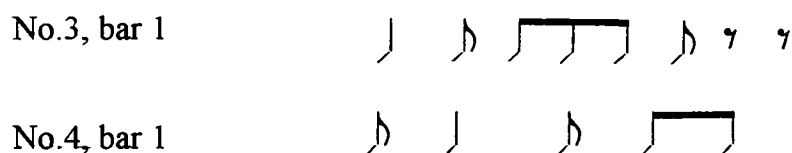
No.3, bar 1 = Eb - F - G - Ab - (Bb - C)  
No.4, bar 1 = E - F# - G# - A - (A# - B)

The first four notes of the opening melody (in the right hand of the piano part) in No.4 are exactly a semitone apart from the corresponding notes in No.3, and the remaining notes of the first phrase in the present song continue to follow the overall (upward) direction of the melody of the former. These patterns are inextricably linked. The thematic material of No.3 feeds that of No.4. Despite the similarity of these two phrases, however, there is an element of difference between them as the rhythmic thrust of the phrase in No.4 is modified. This occurs both in the melody line and also in the accompaniment.

Ex. 4-26 (a) The rhythms of the melody lines



Ex. 4-26 (b) The rhythms of the corresponding accompaniments



The *three semitones* pattern that occurs in the first bars of each of the three preceding songs recurs here in this way, though again it is disguised. The semitones begin between the third and fourth notes in the right hand of the piano part: [E-F#] G#-A-A#-B. The fifth note of this opening six-note melodic pattern (A#) is the only note of the phrase which has been altered chromatically. The figure as a whole masquerades quite successfully as a straightforward diatonic phrase: here the A# is merely a chromatic accented passing note. However, the use of the A#, which is accented and functions as a heavy appoggiatura, draws attention to the fact that the phrase indeed contains the all-important set of three consecutive semitones. By re-

using this pattern, Tchaikovsky has added to the overall cyclic effect of the work, without being too heavy-handed or repetitive.

Ex. 4-27 No.4, melody line, bars 1 and 2



[Semitone - Semitone - Semitone. (G# - A - A# - B)]

This progression continues to resound with fateful undertones, as it is a new incarnation of the six-note Fate theme, first described on page sixty.

The phrase structures of the four-bar introduction are rather ambivalent. At first, bars 1-2 seem to be separate phrases (an antecedent and a consequent). Bars 3-4 reflect this structure but nevertheless also suggest a two-bar answering phrase (resulting in a '1+1+2' pattern). However, as bars 1 and 3 are identical, and bar 4 begins an octave lower than bar 2, it is possible to interpret these phrase structures, in retrospect, as two phrases of two bars (2+2). The harmonic structure, however, operates in groups of three bars plus one bar (3+1). That is, the first three bars contain I-V<sup>7</sup> chords and the fourth bar uses chord I throughout. The whole of the introduction is set over a tonic pedal (c.f. No.1, and the bass Fs of No.2).

Verse 1 initially retains the tonic pedal (E), though, superimposed above this, dominant 7th harmony now delays the sounding of the tonic chord until the last beat of the second bar of the verse (bar 6). This tonality recalls the V<sup>7</sup> chords at the end of each of bars 1-3, but also, perhaps, is subtly reminiscent of the extended 'dominant-to-(delayed)-tonic' feature at the opening of No.3 (see p.135). In verse 1 of No.4, the harmony is straightforward and is propelled by a jaunty figure which dominates much of what is to follow. Bar 8 makes brief reference to F# minor, whilst bar 12 finishes

the first verse, inconclusively, in G# minor. As a result, verse 1 seems to slide seamlessly into verse 2. Again there is no piano interlude between verses.<sup>36</sup>

The rhythmic figures of the accompaniment in the first verse are syncopated only in an ornamental sense, as the chord-changes occur on the beats. These figures emphasise the two-bar nature of the song structure: verses 1 (and 3) contain three sets of the following two-bar rhythm:

Ex. 4-28 No.4, bars 5-6 (Rhythm, accompaniment only)



In the last two bars of verse 1, the rhythms of these two bars are reversed, to produce the pattern.<sup>37</sup>

Ex. 4-29 No.4, bars 11-12 (Rhythm, accompaniment only)



The melody line of the vocal part is repetitive rhythmically and is therefore developmentally limited. Bars 5-6 are identical to bars 9-10. The melodic line of bars 5-6 (and consequently bars 9-10) is sequential. It is answered by a two-bar phrase, giving the overall impression of a four-bar phrase-structure (bars 5-8). The repeated antecedent (bars 9-10) also leads to a two-bar phrase, but this feels rather less like an answering phrase, however, though it remains part of a four-bar structure. Of the eight bars in verse 1, only bars 7 and 8 deviate from the rhythm pattern: ♪ ♪♪♪♪, in

<sup>36</sup> No.2 is the only song in the set that contains interludes between the verses. The second verses of Nos.3, 4, and 5 all end on dominant harmony, resolving harmonically only in their final verses.

<sup>37</sup> Verse 3 deviates from this pattern only in bar 28, as the structure collapses prior to the coda.

the vocal part. This draws particular attention to the phrase (in bars 7-8), '[leg]koi pozolotoi [v sineve nebes...]' ('gently gilding [the blue of the sky]'). The repeated syncopated monotones of bar 7 are further emphasised dynamically: they form the loudest section of the verse. In this way the 'shade of light' theme, described on pages eighty-nine and ninety, is again highlighted. Here the speech-like monotone has the effect of producing further intimacy, and prefigures the 'whispering of the forest' in bar 11 (and the monotone figure in bar 23, at the corresponding part of verse 3). The vocal melody is uncomplicatedly diatonic throughout the first six bars of the verse, before adapting to the harmonies of the inflection towards G# minor in bar 12.

Ex. 4-30

No.4: melody bars 7 and (10 and) 11



Verse 2 provides a contrast with the other two verses. It is modulatory. The harmony in bars 13-16 is based on a cycle of fifths, each chord consisting of dominant or secondary 7ths. A conjunct falling bass line pattern in bars 17-18 (A-G#-F#-E) is revealed in the left hand of the piano part. In bars 19-20, this line becomes a semitonal scale (C# - C natural - B- A - A# - B), subtly reflecting the seminal pattern first heard in No.1, bar 1. The verse finishes on the dominant and so flows seamlessly into verse 3. Again there is no piano interlude between verses.

The most frequently-used rhythmic figure in the accompaniment of verse 2 is derived from that first heard in bar 6 (the second bar of that germinal two-bar phrase). Here, though, the left hand of the piano part has been adapted slightly. The rhythm pattern in the piano part of bar 13 recurs in bars 14, 15, 17, and 18. In bars 16, 19 and 20, however, movement takes place on each crotchet beat, emphasising the underlying semitonal movement in the bass line (bar 16: C#-B#-C#, bar 19: C#-C-B). The rhythm patterns used in the right hand of the piano part at the end of this verse

reverses the order of the two-bar pattern at the end of verse 1, re-using its original order from the beginning of the verse.

The vocal line of verse 2 explores the thematic germ presented initially in bar 5, as the verse modulates to C# minor and back, ending on the dominant seventh in E. The threefold melodic sequence (bars 13-15) breaks off at bar 16, where this change in pattern highlights the 'night' imagery described at this point in the text. In each of the first three bars of the verse, the vocal line rises (in a pattern of five conjunct notes) and falls (a perfect fifth), propelled initially by dramatic semitonal clashes against the prevailing piano accompaniment. These moments reveal stress, almost to the point of crushing negativity. It may be reasonable to suggest that these brief but torturous clashes are something more than exceptionally ardent expressions of love. Together with the octave leaps which follow, this whole section may well reflect the agonies as well as the ecstasies of love. The night theme continues in the next two bars (bars 17-18) with renewed textual references to night (*nochi*). Here the intervals between the final two notes of each phrase are extended to full octaves, so recalling the theme of Distance by way of association with the downward octave leaps in No.3 (bars 24-25). The sentiment of 'night' as presented in No.3, bar 5, is also re-echoed here - the two melodies are closely allied.

Verse 2 is the most expansive and frenzied section of the song. In it the first vocal bar of the work is recalled and subjected to far-ranging development. This harmonic exploration helps to create a sense of wonderment, excitement and even ecstasy. Here it is as if the performers are literally 'carried away' into 'such a night'. Indeed, the mood created is absolutely in keeping with the *success-in-love* theme of the poetic text. Despite this, closer examination of the score suggests that all may not in fact be well. The prevalence of falling 5ths and 4ths in the vocal part of verse 1 has been superseded by the use of perfect 5ths and octaves in verse 2. The octaves bring with them a sense of real expansiveness, but also a sense of real 'distance'. These octave drops seem to echo those first heard in No.1, bars 8-9, and then 16-17 (where

the texts spoke of *lack of communication*). These are the same intervallic leaps which accompany the 'grip of incomprehensible powers' in No.2 (bar 7) and, decisively, the 'mysterious distance ... of the beloved' described in No.3 (bars 24-25). It is important to draw these parallels because the associative links between the songs are so powerful that it is as if the lack of communication, the incomprehensibility of relationships and the profound feeling of true distance between the protagonists now impinge on the meaning of the text in No.4, falsifying the words. Togetherness in ecstasy is denied. The music tells the truth. Pain and desperation shine through. Whatever the words say, the music may not be about success in love at all.

Verse 3 returns to the harmonic and melodic world of verse 1: bars 21-26 are musically identical to those of bars 5-10. Bars 27-29 break the bounds of the original phrase structure to form the climax of the song. The phrase is spread over an 'extra' bar (bar 29). This is the registral climax of the song: the vocal line soars up to a top A in bar 28. The rhythmic structure too breaks its bounds at this point: the vocal part pauses (on the word 'night'), but the piano accompaniment continues, arriving at its own pause on the last quaver of the bar, before the singer finishes the phrase. In the autograph score, Tchaikovsky indicated a *fortissimo* dynamic marking for this climax (bars 28-29), but this has been reduced to a *forte*, in the Complete Edition.<sup>38</sup> Although the dynamic build (from bar 25) adds to the undeniable intensity of this climax, it is curious that Tchaikovsky used a falling octave leap in the vocal part in bar 28, again recalling the Distance motif of No.3. Resolution is completed by bar 29, melodically and harmonically. The focus is firmly on the beloved ('On this night with you!..'). However, exhaustion takes over and the piano is left to reflect on the drama alone.

Bar 29 has two functions - it is the last bar of the vocal part and also the first bar of the coda. The coda exactly recalls the first four bars of the introduction. It

---

<sup>38</sup> *Polnoe sobranie sochinenii* [Complete edition of works] (Moscow/Leningrad, 1940-71.) See bibliography.

plays almost unconcernedly, seemingly unaffected by the passion or traumas of the preceding section, until it extends into a final poignant, typically inconclusive ending.

Ex. 4-31 No.4, bars 28 -33



The original paradox stands: although No.4 seems to have the least in common with the other texts and settings in Opus 73, on the surface (overall thematic) level, it is in fact the most connected song of the set in terms of cross-reference with the others. These cross-references occur on many levels of analysis: structural; thematic; harmonic; rhythmic; textural; and in terms of sub-text.

It is important to note that the *success-in-love* poem is treated lightly. The harmony used in No.4 is simple, and the melodic and rhythmic structures are repetitive. The rhythms of the piano accompaniment are even playful. Surprisingly, there is no 'heavy eroticism'. This, I contend, tells us a lot about Tchaikovsky. The song seems not to be about a successful loving relationship at all. It is as if Tchaikovsky cannot conceive of a successful serious (heterosexual)<sup>39</sup> relationship; it is as if 'the sun' has literally 'set' on this supposedly successful alliance. The truth of the matter shines through the music itself.

<sup>39</sup> This is an unequivocally heterosexual text: see pp.91-2.



**Ex. 4-32**

**No.5, score**

Николаю Николаевичу Фигнеру

## СРЕДЬ МРАЧНЫХ ДНЕЙ...

Соч. 73 № 5 (1893)

Слова Д. М. РАТГАУЗА<sup>1)</sup>

*Allegro moderato* (♩ = 112)

*f* *con anima*

*marc.*

*dim.*

*f a piena voce*

Средь мрач . ных

*p*

<sup>1)</sup> Стихотворение (без заглавия) из цикла: Романсы (III).

11

дней, под гне . том бед, Из мглы тв .

*cre - scen do*

13

ман . ной прош . лых лет, Как

*ff*

15

от . блеск ра . дост . ных лу . чей, Мне

*f*

17

све . тит взор тво . их о . чей. Под о . ба .

*dim. p*

9

-я - ньем свет-лых снов - Мне мнит-ся, -

*cre* *scen* *do*

21

я с то - бо - ю вновь. При

*ff*

23

све - те дня, вноч-ной ти - ши Де - люсь вос -

*f*

25

-тор - га-ми ду - ши. Я

*mf*

*di* *mi* *nu* *en* *do*

27 *cresc.* *rosso* *a* *rosso*

вновь с то - бой! - мо - я пе - чаль У - мча - лась в пас -

29

- мур - ну - ю даль... И стра - стно вновь

31 *ff* *bb*

хо - чу я жить — То - бой —

33 *(bb)*

ды - шать, те - бя лю -

35

биты!

*f*

Measure 35: Vocal line with the word "биты!" and a piano accompaniment. Measure 36: Piano accompaniment with a forte (*f*) dynamic marking.

37

Measure 37: Piano accompaniment. Measure 38: Piano accompaniment with a flat symbol (*b*) above the staff.

39

*marc.*

Measure 39: Piano accompaniment. Measure 40: Piano accompaniment with a marcato (*marc.*) dynamic marking. Measure 41: Piano accompaniment.

42

*dim.*

*p*

Measure 42: Piano accompaniment with a diminuendo (*dim.*) dynamic marking. Measure 43: Piano accompaniment. Measure 44: Piano accompaniment ending with a piano (*p*) dynamic marking.

No.5 *Mid sombre days*

No.5 (*Sred' mrachnykh dnei*) follows the three-verse pattern common to all the songs in the set, but stands out as the only song to make use of an extended piano prelude and postlude, rather than the shorter introduction/codetta forms used elsewhere. No.5 is far more rhythmically diverse than the others in the set. It looks different. It is the only song to avoid a triple-metre time signature (it is in common time). It is the only song to employ a fast tempo throughout: *Allegro moderato*. This makes it a comparatively short song, despite the fact that it contains by far the greatest number of bars overall. The score is given as Ex. 4-32.

Ex. 4-33

Bars 1-10	Introduction
Bars 10-18	Verse 1
Bars 18-26	Verse 2
Bars 26-35	Verse 3
Bars 35-44	Postlude

Close examination of the score reveals an extended web of motivic, harmonic and technical interconnections which so surely link this song with the other songs of the set, however. Just as the original Rathaus text refers copiously to individual words or themes common to other poems in the cycle (avoiding extended cross-quotations of longer phrases), so the subsequent musical setting shares a range of direct references to snippets of musical material heard elsewhere in the cycle (without resorting to wholesale, overt extended thematic cross-quotation). No.5 sheds new light on particular familiar themes in their varied forms, now alluding fleetingly to previously-heard materials, now prefiguring materials about to be heard (in No.6), whilst seemingly developing its own themes organically. This song contributes significantly to our understanding of the cycle as a whole. It highlights underlying symbolic themes and messages and adds to the notion of *truth*, as told through the

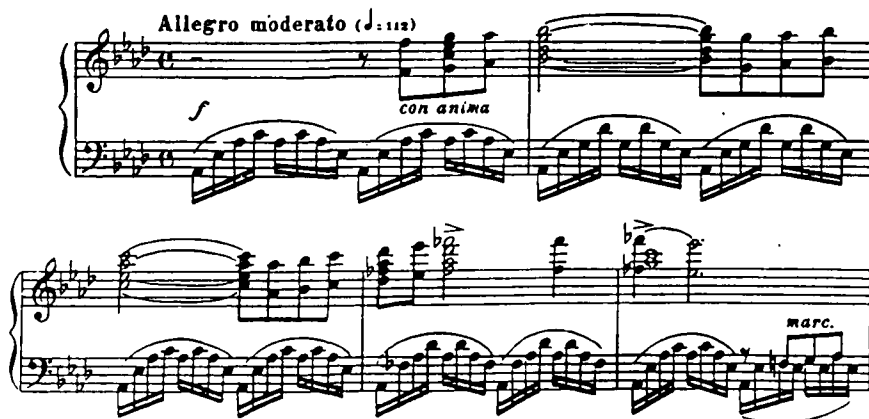
music itself. The associative links between No.5 and particular moments in other songs also add further interpretative dimensions to this seemingly very different song.

Subtle messages result from commonality of musical language. Straight away No.5 establishes a familiar scalic pattern closely allied to those in the corresponding bar (bar 1) of Nos.3 and 4. It is set over a broken chord accompaniment based over a tonic pedal. This semiquaver figure dominates the piano prelude and has clear retrospective links with the coda section of No.3, especially as both passages employ the same sort of harmonic language, operating largely over simple dominant-tonic harmonies in the same key. Both sections are underpinned by *A<sub>b</sub>* pedal points and by prominent *E<sub>b</sub>*s as part of the texture.

Ex. 4-34 (a) No.3, bars 30-35



Ex. 4-34 (b) No.5, bars 1-5







As Nos.3 and 5 are closely linked in these ways, it is possible that the opening section of No.5 deliberately recalls the poignancy, the tragedy and the overwhelming sense of aloneness or isolation felt at the end of No.3.

In No.5, verses 1 and 2 are particularly closely related. Verses 1 and 2 are identical, except in their final phrases: verse 1 ends on the tonic chord (I in *Ab*), whereas verse 2 is adapted and ends on the dominant of the relative minor ( $V^7$  in *F* minor). Bars 11-16 are musically identical to bars 19-24 (except that the final part of bars 16 and 24 provide different anacrusis into the last phrase of their respective verses). The final two bars of verse 2 are more complex harmonically than those in the corresponding section of verse 1, and form a link into the climactic third verse. The registral expansiveness of verse 3 recalls that of the last verse of No.3. It also returns to and develops the German 6th chords of the former song, adding to the dramatic intensity of the work. Again the use of the augmented sixth highlights the emotional importance of this section and links this song firmly with the preceding ones. Again this chord carries with it an over-riding sentiment of fate. Again the German sixth coincides with a final vocal plea (just as is the case in No.1, bar 25; No.3, bars 24 and 26; and No.6, bars 26 and 28).

The prelude persistently reaffirms the key of *Ab* major. The chordal landscape is surprisingly simple and is solidly underpinned by both *Ab* and *Eb* pedal features. Six out of the first ten bars No.5 of contain some form of the tonic chord. The melodic thrust of the prelude comes from the threefold rising sequence (bars 1-2, 2-3, and 3-4), which is itself based on a familiar conjunct figure, reminiscent of those at the openings of Nos.3 and 4. This melody continues in the left hand of the piano part in bars 5-8: it is a straightforward repeat of the threefold sequence (the four-note pattern, first heard in bar 1), with the final sequence breaking off after the fourth note of the pattern<sup>40</sup>. The initial four-note pattern established at the beginning of the song

---

40 Instead of extending the third statement of the sequence (as in bars 3-4), here the phrase is curtailed.

is soon extended into a six-note rising version, in bars 3-4 (*Ab-Bb-C-Db-Eb-Fb*). The reappearance of a such a figure recalls earlier six-note conjunct figures: for example, Nos. 1 (bars 25-26, 27, 29 and 30), No. 3 (e.g. bar 1), and No. 4 (e.g. bar 1). In this way No. 5 asserts its relationship to the set as a whole. The deviation from the scale of *Ab* at the end of the present phrase is underpinned by altered subdominant harmony. This chromatic pull from tonic to altered subdominant (*Db* minor) in bar 4 introduces the note *Fb*, which resolves by way of a suspension in the following bar. (The '*Db-Fb-Ab*' chord will later prove influential in feeding the augmented 6th and Neapolitan harmonies at the climax of verse 3.) The six-note pattern is extended and developed further from bar 5, as the pungent suspension propels a (now descending) set of conjunct notes over a full three bars. The right hand of the piano part here basically follows the pattern *Fb-Eb-Db-C-Bb-Ab-G-F-Eb*, descending more than an octave, by step.<sup>41</sup> The dotted rhythms first used in bar 6 are developed, as the rate of rhythmic movement doubles (from  in bars 6 and 7, to  in bar 8 and the first half of bar 9). The notes of the earlier phrase (bars 5-7) are repeated in bars 8-9, forming a pattern which again descends by step from *Fb*. Here, however, the series of notes is limited to seven notes only (*Fb* to *G*). The figure is curtailed in this way and resolves neatly on to I in *Ab* on the third beat of bar 9, in preparation for the first vocal entry in the following bar. The dominant minor ninth, created by the appoggiatura at the beginning of the phrase in bar 8, is fleetingly reminiscent of that used in No. 3, bar 29.

Verse 1 develops the appoggiatura idea, together with the stepwise figures described above. From bar 10, the accompanimental semiquaver figures are transferred from the left to the right hand of the piano part, as in bar 11 a strong and extended pattern of yearning appoggiaturas starts to dominate the left hand part. They move in crotchets and decorate either the dominant or tonic note. Dominant-tonic

---

41 Compare the eleven-note conjunct descent in the left hand of the piano part in No. 3, bar 7-8.

harmonies are retained throughout the verse, coloured by tonic pedals in bars 11-13. Bar 14 sees the start of a series of nine conjunct notes (again F $\flat$ -E $\flat$ -D $\flat$ -C-B $\flat$ -A $\flat$ -G-F-E $\flat$ ) in the left hand of the piano part, the same descending pattern that was sounded in the right hand of the piano part in bars 5-7. Here, however, the occasional notes of anticipation which decorated the former passage, have been transformed into solid and measured appoggiaturas:

Ex. 4-35 No.5, bars 14-18 (bass line only)



The final six notes of this descending sequence, decorated by appoggiaturas, can be interpreted as another incarnation of the Fate motif discussed earlier.<sup>42</sup> This section of the phrase (bars 15-17) is reminiscent of No.2, where 'scalic phrases (sink) disconsolately above a tonic pedal link[ing] *Night* (No.2) unmistakably with the end of the Sixth Symphony'.<sup>43</sup> The present passage uses exactly the same sequence of notes as the Love-Death-Fate Motif of *Eugene Onegin*<sup>44</sup> except that here the penultimate note is G natural instead of the G $\flat$  in the *Onegin* example. It also uses precisely the same contour as the 'Fate Embraced' theme found extensively in the same opera.<sup>45</sup> This Fate Motif, which underpins many of the songs, imbues this passage with a tangible sense of foreboding.<sup>46</sup>

The vocal line of verse 1 opens with a repeat of the melody of bars 1-3, though it breaks off from the original sequences after just two statements ('In sombre days, beneath the weight of misfortune'). The melody deviates at the end of bar 12

<sup>42</sup> See pp.61-65.

<sup>43</sup> Brown, D., *op. cit.*, volume 4, p.465.

<sup>44</sup> Brown, D., *op. cit.*, volume 2, Ex.139, pp.203-7.

<sup>45</sup> Brown, D., *op. cit.*, volume 2, p.208.

<sup>46</sup> The use of this particular form of Fate Motif can also be said to form a strong link particularly with No.6, whose final six-note Fate Theme will be more fully described on pp.182-3.

aptly reflecting the 'misty haze of years gone by'. It reaches its peak in bars 14-16, with an expressive high *Ab* in bar 15, where it truly seems to reflect the 'joyousness' described in the poetic text. As has been noted, however, this passage is underpinned by a stepwise, fate-tinged descending figure, laced with yearning appoggiaturas. Brief allusion is made to the key of F minor in bars 16-17, but we return, more optimistically, to *Ab* in bars 17-18. This happiness is real, but it is remembered happiness, and the beloved is again distanced by time. The accompaniment further protracts or emphasises the passing of time through its use of rather aloof semiquaver figures, which continue inexorably throughout the song.

The strong 'yearning' quality of the appoggiaturas, which underpin the first two verses, mark them out as being of particular symbolic significance. They begin at a point in verse 1 where the words speak of the 'reflection of joyous rays, [as] the look in your eyes shines on me'. This is the first reference to the beloved in the song. Here they convey something of a feeling of '*toska*' (longing, regret, sadness), and so anticipate the pain of the final outcome of the song - another failed relationship. Bar 17 contains another reference to the distance motif, as the vocal line drops a full octave on the words 'shines...the look [in your eyes]', adding to this overall sense of loss.

In the first verse, the text speaks of Hope. This theme is paralleled throughout the verse by the use of upwardly-aspiring melodic pulls (particularly to the climactic phrase in bar 15).

Verse 2 is musically identical to verse 1 until bar 24, where the rhythm of the words dictates a change in the musical rhythm of the vocal line, as it leads in to the final phrase. In bar 25, the octave fall which featured in verse 1 (bar 17) is now reduced to a major 6th. The last beat of bar 25 contains a French 6th in F minor. Its resolution is slightly unusual because, even though the *Db* root resolves downwards by step, the augmented sixth (the B natural) also falls, to a *Bb*, in bar 26, making a dominant seventh chord on C. The whole of bar 26, the last bar of the verse, contains

this dominant (7th) harmony. This is another example, therefore, of a song in which the second verse ends on a dominant, making for a seamless link in to the next verse.<sup>47</sup> The second verse does not reach its own internal resolution in itself, but resolves by way of the following section. Again there are no piano interludes between the verses in this song.<sup>48</sup>

The repetition of the musical ideas of the first verse in the vocal line of the second is wholly appropriate as it reflects the words, 'Charmed by these sweet dreams, I imagine that I am with you again'. The harking back to former times is mirrored in the music. It is also significant that when the words 'In the light of day, in the quiet of night, I share with you the rapture of our souls' occur, the vocal line seems to contradict the sincerity of the text at this moment. Maybe the truth is again spoken here through the music, in contradiction to the message of the text. That is, in bar 23, the '*quiet* of night' is sung, curiously, at a *fortissimo* dynamic. The 'rapturous', presumably climactic, section is sung over an extended *diminuendo* (bars 25-26), over Fate-tinged augmented harmony: the French 6th in bar 25. The point at which verse 2 deviates from the materials of verse 1 is the point at which this new harmony occurs. It is passionate, but also painful. The vocal line seems somewhat apologetic at this point. This is not a rapturous sharing of souls and does not burst with ecstasy. Maybe this is because the lover and the beloved are separated by time and distance in verse 2. This section describes a dream of former happiness.

Verse 3, however, is ecstatic. The piano accompaniment occupies a wider range of notes. The bottom notes of each chord are especially significant. Although they are not the lowest notes used in the Opus 73 set, they are unusual in that they support clusters of tightly-packed harmonic notes above them, thereafter supporting the arpeggios. These are dense textures. These figures go on to span over four full octaves, from a low G (two-and-a-half octaves below middle C) in bar 30, to a high

---

47 (c.f.) Nos.3 and 4.

48 (c.f.) Nos.1, 3, 4, 5 and 6.

*Bbb* (just less than two octaves above middle C) in bar 32. This verse also builds up dynamically towards the unequivocal climax of the song in bars 31-35. The harmonies of the verse become increasingly complex. The verse begins by delaying the resolution of the dominant harmonies from the end of verse 2 - reaching the tonic chord only on the third full beat of bar 27 - before moving swiftly on. This sweeping modulatory section contains a further reference to the seminal theme in conjunct motion, by presenting another six-note rising figure obscurely in the bass line in bars 27-28. These notes, [E natural - F - ] G - *Ab* - A natural - *Bb*, finally produce the long-awaited pattern of '*three semitones*' which has become the hallmark of each of the preceding songs. This again confirms the close relationship between this song and the others in the set. This pattern has again been hidden in the bass line, at the beginning of a symbolically important section.

The harmonic landscape of this verse also becomes more diverse. Bars 25-28 are based around the key area of F minor, leading to a cadence in *Bb* minor in bar 29. This verse is significant harmonically because, in bar 32, at the climax, Tchaikovsky again turns to the German 6th chord at the point when there is a vocal plea to the beloved ('I want to live! to breathe you in'). Further intensification follows as this harmony then shifts immediately (in the same bar) to the Neapolitan chord (*bII*), still in *Ab*, on the second syllable of the word 'you'. Tchaikovsky recalls the harmony of the introduction at this point. The *Db* minor chord of bar 4 is recalled in bar 32, by the augmented sixth and the Neapolitan sixth, both of which have two notes in common with it. It is as though bar 4 is a 'hint' of both later chords, though it is not the same as either. (This reversion to the harmonies of the introduction, rather than those of the intervening verses, is reminiscent of the final section of No.3).<sup>49</sup> The Neapolitan chord is then hysterically played out in different positions across the piano part for a full eight beats (bars 32-34), before resolving on to two punctuated dominant seventh

---

<sup>49</sup> As is the case here in No.5, No.3 also recalls the harmonies of its *fourth* bar in its third, climactic verse.

chords (with a vocal pause on top) and finally to the tonic (bar 35). This expansive treatment of the Neapolitan chord is similar in effect to that of the diminished seventh chord over a full four bars, in No.6.<sup>50</sup> The dramatic dominant 7ths of bar 34 help to stretch the proportions of the verse, resolving finally in an 'extra' bar, in bar 35. This is the ninth bar of the verse. The structure has become: verse 1 - 8 bars, verse 2 - 8 bars, verse 3 - 9 bars. This is the structure that also features in Nos.3, 4 and 6.

This final verse is truly passionate and full of intense longing and love. Like the last verse of Nos.1, 2, 3 and 6, it too contains a vocal plea to a beloved. The rhythms of the vocal line break down under the weight of all this passion, fragmenting over bar lines, and literally 'whirl[ing] away in to the gloomy distance', as the word *dal'* ('distance') is elongated in bar 29 to bar 30. The climax from bar 31 onwards produces the highest-pitched notes in the vocal part of the Opus 73 set. This dramatic section is resolute ('I want to live!'), but spills over into desperation in the passage, 'To breathe you in' (bars 32-33). The word '*toboi*' ('you') is contained within its own harmonic enclave, surrounded by German 6th and Neapolitan harmonies, almost isolating it in other-worldiness. This is either an ecstatic paradise, a remarkable expression of sexual experience, an orgasm in music, or a hint of unreality.<sup>51</sup> This passage also conveys a desperate need for (a *longing* for) love: 'And once more I passionately want to live, to breathe you in, to love you!'. The dominance of the 'yearning' appoggiaturas in verses 1 and 2 provided the *toska*; verse 3 breaks all bounds and is an outpouring of great intensity.

An extended postlude is now needed to assist with recovery from these passionate heights, and this is what now follows. This is the longest coda of any of the

---

<sup>50</sup> See p.177.

<sup>51</sup> The position within the phrase of this word '*toboi*' acquires further symbolic significance in its associations with similar passages, for example, in Opus 38, No.5, *The love of a dead man* (bars 21-22, and bars 106-7). This latter song directly links the beloved with death ('My soul is everywhere with you! Even in the *grave*, in the land of peace and oblivion'). (Also c.f. (38/5), bars 15-6 and 97-8 ('*s toboiu*'), and bars 51-2 ('*s soboi*'). There are similar '*tebe*'/'*tebia*' endings in 47/6 (*Den' li tsarit...*), where 'I have always with me...this same *fateful* thought: all about you!', and, later in that song: 'I know that, right to the *grave* my thoughts, feelings, songs and vigour ill all be for you!'. In 38/1, *Serenade of Don Juan*, the words '*s toboi*' rhyme with '*smertnyi boi*' ('mortal combat'). In each of these examples, love/death imagery are prominent. (In Opus 27/3 too, for example, many prominent phrases also end on the words '*s toboi*'). These precedents can be said to taint the ecstasy of the present passage in the Opus 73 song somewhat.

songs within the set. The section (bars 35-43), is an exact repeat of bars 1-9 and concludes with two further tonic (minim) chords, fading to finish. We hear this section altogether differently this time, in the light of the experience of the intervening sections.

The irony of the song, however, is that its great passion exists only in the memory of the protagonist. It is a sad reflection that this ostensibly successful loving encounter is once more tainted, by the fact that this scenario is played out in the imagination, in a dream. The protagonist is ultimately unsuccessful in forming and maintaining a loving relationship. This song is deeply-felt. It is stamped with 'subjective' appoggiaturas, and harmonic and melodic figures which resound in their association with the other songs in the set and with other major works by the composer. Ultimately this song is deeply characteristic of Tchaikovsky, and tells us a lot about him.

It is significant that especially close musical links exist between Nos.3, 4 and 5, paralleling the strong semantic ties which bind these three poems together as core or 'linchpin' texts in the original Rathaus version, as put together in Opus 73. No.5 contributes significantly to the overall effect of a musical cycle.



## **Ex. 4-36**

**No.6, score**

Николаю Николаевичу Фигнеру

# СНОВА, КАК ПРЕЖДЕ...

Соч. 73 № 6 (1893)

Слова Д. М. РАТГАУЗА<sup>1)</sup>

**Andante mosso** (♩ = 69)

*p* *sf*

4 *p con dolore*

Сно - ва, как преж - де, о - дин, \_\_\_\_\_

*p un poco pesante*

7

Сно - ва объ - ят я то - ской... Смот - рит - ся то - поль вок -

1) Стихотворение не озаглавлено.

10

но, \_\_\_\_\_ Весь о - за - ре - н - ный лу - ной...

13

Смот - рит - ся то - по - лья в ок - но... Шеп - чут о чем то ли -

un poco incalzando

16

сты... В звез - дах го - рят не - бе - са... do

19

Где те - перь, ми - ла - я, ты? Всё, что тво -

22 *riten.*

- рит- ся со- мной, Я пе- ре- дать не бе- русь...

*di - mi - nu - en -*

25 *tempo I*  
*p<sup>2)</sup>*

Друг! по- мо- лись за ме - ня,

*do pp*

28 *pp<sup>8)</sup>*


Я за те- бя уж мо - люсь...

31 *mf pp*

2) В автографе знака *p* нет.

8) " " " *pp* нет.

## No.6 *Again, as before, alone*

No.6 (*Snova, kak prezhde, odin*) presents an extraordinary condensation of musical techniques heard elsewhere within the set. It revolves around a limited number of themes or motifs. The score appears as Ex. 4-36. The structure of the song, whilst retaining the three-verse format used in each song, is unusual. For the only time in the set, the music of this song does not reflect the verse structure. Tchaikovsky overrides the break between verses 2 and 3, creating a long middle section based on six lines of verse. (Verse 3, lines 1 and 2, are wrapped up into a longer, central, musical section, and so seem like a continuation of verse 2.) The return of the opening vocal melody in verse 3, lines 3-4, gives the false impression that this is beginning of the third verse. As a result, the structure of the song is disguised by false beginnings and endings, and the poetic structure is also disguised by the music. Again, as in Nos. 1, 3, 4, and 5, the absence of piano interludes between the verses further obscures the formal outline. No.6 takes the notion of key stasis further than any other song within the set, deviating only briefly from its tonal centre, A minor. Of all the songs in the set, No.6, an *andante* in triple time, is the most rhythmically-restricted. The vocal line is dominated by just three different note-values, which it uses an amazing 98.8% of the time. These note-values (or most frequently used) rhythms are:- . Quaver-movement underpins the entire song, occurring on every single beat of every bar, further restricting the rhythmic landscape of the piece. No.6 is also by far the most economical song in the choice of pitches used. The vocal line is dominated by three main note-pitches: A, B, and C. Only twenty-two out of the total of eighty-four articulated notes in the whole of the sung melody fall outside this basic 'three-pitch' set. These notes are repeated almost hypnotically, motivically dominating the piece. Where the other songs introduce technical devices or motifs, No.6 selects from these and takes them to their most extreme, logical conclusions. It acts as the ultimate, but also the simplest, most concentrated expression of the essential thematic, harmonic and rhythmic (and hence

emotional) techniques used throughout the set of songs. In this way it provides an unprecedented distillation of the techniques of the earlier songs and contributes to the overall effect of a cycle. Its strong motivic and tonal links with No.1 effectively bring the set full circle, directly in line with the structures of the original poetic texts. As we shall see, No.6 also contains codified messages which link this work with earlier works by the composer, giving further weight to the contention that these songs provide a remarkable condensation of Tchaikovsky's art as a whole. This last song also provides a profoundly valedictory message to the world, containing no less than a signed prefigurement of Tchaikovsky's own death.

The introduction is four bars long and straight away establishes the tonal centre of A minor. Verse 1 is also in A minor and is a self-contained eight-bar structure. Verses 2 and 3, however, are set as a unit. Verse 2, lines 1 and 2, and verse 3, lines 3 and 4, are restatements of the opening vocal phrase, again in A minor. The central four lines, verse 2, lines 3 and 4, and verse 3, lines 1 and 2, are set as another unit. They consist of sequential rising phrases, initially modulating, followed by a disintegration of melody and rhythm over a static diminished seventh chord, set over an A pedal (bars 21-25). At bar 25, the vocal part ceases altogether, and an 'extra' bar forms an unusual link with the second part of the verse. Bar 26 sounds like the beginning of a new verse because it returns to the opening vocal melody, but it is not. These are the *final* two lines of the third verse. Verse 3 has been extended (by the additional bar, b.25), to form a nine-bar structure. The overall structure of the song is therefore:

Ex. 4-37

Bars 1 - 4	Introduction
Bars 5 - 12	Verse 1
Bars 13 - 16	Verse 2, lines 1-2
Bars 17 - 20	Verse 2, lines 3-4
Bars 21 - 24	Verse 3, lines 1-2
Bar 25	Link
Bars 26 - 29	Verse 3, lines 3-4
Bars 29 - 33	Coda

Although No.6 appears different, the pattern, where the verses contain eight bars, eight bars and then nine bars, also occurs in Nos.3, 4 and 5. The impact of this will be discussed in the next section of this chapter, where the links between the different songs will be analysed.<sup>52</sup> Similarly, the idea of linking verses together is not new within this set of songs: Nos.3, 4 and 5 also lead seamlessly from one verse to another in those verses which end on dominant harmony and fall naturally on to the tonic only at the beginning of the following verses.<sup>53</sup> In this respect, No.6 is again linked firmly with preceding songs, echoing their techniques and taking them to a logical conclusion.

No.6 is characterised by a limited number of motifs. First we shall look at two musical ideas which dominate the piano accompaniment: the repeated quaver, and the yearning appoggiatura figures. The opening theme propels the accompaniment, flavouring it with intense longing and passion through the use of both of these ideas. The harmony is essentially A minor, coloured by appoggiaturas. The figure presented in bar 1 is repeated in identical form in bars 2, 6, 8, 14, 16, 27, 29 and 30, and is

---

<sup>52</sup> See p.188.

<sup>53</sup> No.3, verse 2 to verse 3; No.4, verse 2 to verse 3; No.5, verse 2 to 3.

prominently alluded to in bars 4, 10 and 12, before being developed organically over a variety of different key areas in bars 18, 20, 21, 22, 23, and 24. The accompanimental quavers and the accented dotted crotchet chords on the second beat of most bars involve a semitone clash with either the fifth or the root of the chord each time they occur. The importance of these figures cannot be overstated. They are practically omnipresent and are exceptionally and perhaps increasingly powerful as the song develops. Rhythmically, the 'dotted crotchet, quaver' figure, which first appears in bar 1, continues to dominate verses 1 and 2, forming an alternating pattern by appearing in the second bar only of each phrase throughout both verses. It is an anguished dissonance intensifying the held note with which each of the vocal phrases ends. This motif then breaks into each consecutive bar in the first half of verse 3, at a point when the music disintegrates rhythmically, melodically and harmonically. Here the pattern becomes more agitated, doubles its rate of occurrence and becomes more diverse registrally, yet it is harmonised over a single diminished 7th chord throughout the full four bars (bars 21-24). From bar 26 to bar 29, the piano part returns to an exact restatement of that first heard in the first half of verse 1. This four-bar structure overlaps, however, with a restatement of the whole of the piano introduction (bars 29-32), before ceding to an 'extra' concluding bar. As the quaver figure and the appoggiatura motif occur so frequently throughout the song, they bring with them a sense of formal unity. They also help to bring the song 'full circle' in a satisfying and complete way.<sup>54</sup>

The appoggiaturas can be seen as an insistent, pathetic reminder of Fate. They symbolise the strenuousness of the *toska* (or 'yearning') portrayed, and also conform to the *central 'I'* theory of musicologist Peter Franklin.<sup>55</sup> For Franklin, the tension and release of this type of accented dissonance suggest the centrality of the *personal* as

---

<sup>54</sup> This also mirrors the nature of this set of songs as a developing but cohesive cycle, where 'its beginning is its end, and its end is its beginning'.

<sup>55</sup> Franklin, P., *Mahler and the crisis of awareness*, Ph.D. thesis (see bibliography). Also, see p.173 and pp.213-4.



expressed by a composer. This theory adds further weight to the proposition that this song was deeply personal to Tchaikovsky. These appoggiaturas stamp the song with an intensity of feeling that suggest the centrality of Tchaikovsky himself (and of his own pain). They are tormentedly and mournfully repeated throughout, creating an atmosphere of requiem-like sadness. However, because of the frequency of their repetition, they later seem to convey a sense of resignation and even a quiet acceptance of Fate. These figures are even reminiscent of the effect of the tolling of bells in No.2,<sup>56</sup> in their frequency of repetition, and in their poignancy. The appoggiaturas in No.6 gain a further sense of morbidity through such association. Multi-levelled analysis confirms the many ways in which the present song resembles Tchaikovsky's requiem for himself.

The appoggiaturas also remind us of the earlier song, *Sleep, sad friend* (47/4), in which a similar figure first heard in bar 6 (see Ex. 4-38a), is repeated in bars 8, 11, 13, 15, 21, 23, before developing in the succeeding verses. As in Opus 73, No.6, these figures are consistently accompanied by repeated quaver rhythms. The sadness and poignancy of the Opus 47 song, which speaks of the release from a tormented life (from 'the day's battles and painful sights and hurtful wounds') into 'another world', is felt, similarly, at the end of the Opus 73 set.

The accented dissonance of this pattern is also somewhat reminiscent of that in *Kolybel'naia pesnia* (16/1, Ex. 4-38b), and *O spoi zhe tu pesniu* (16/4, Ex. 4-38c). Orlova reminds us that the 'dotted crotchet, quaver' pattern of the appoggiatura figure in No.6 echoes that of bar 5 of *Na nivy zhelye* (Opus 57, No.2, see Ex. 4-38d).<sup>57</sup>

---

<sup>56</sup> The same note F (now on the top line, treble clef), predominates in No.6.

<sup>57</sup> Orlova, E., *op. cit.*, p.73.

Ex. 4-38 (a) *Usni, pechal'nyi drug* (Opus 47, No.4), bar 6.



Ex. 38 (b) *Kolybel'naia pesnia* (Opus 16, No.1), bars 1-4.



Ex. 38 (c) *O spoi zhe tu pesniu* (Opus 16, No.4), bars 11-20.



Ex. 4-38 (d) *Na nivы zhelye* (Opus 57, No.2), bars 4 and 5.



Another feature of the accompaniment of Opus 73, No.6, which impacts significantly on the song, is the repeated use of German 6th chords: in bars 5, 7, 12, 13, 15, 26 and 28. In each case the prevailing notes A and C combine with the notes F and D# to form this chord, which is already rich in association with Fate (as we have discovered, for example, in relation the coda of No.1). The chord is heard on the third beat of each bar identified (except in bar 12). It helps to define the deeply symbolic opening phrase of the vocal melody, and continues to recur each time this phrase is repeated. The first two phrases of the opening vocal statement are both two bars long and use the German 6th in their first bar, and the appoggiatura figure, described above, in their second. Significantly, this alternating phrase is repeated in identical form in the first half of verse 2 and the second half of verse 3. Bar 12 stands alone as an exception to this pattern. Here the German 6th is combined with the appoggiatura figure on the second beat, emphasised by its climactic *sforzando* marking, adding to the symbolic intensity of the bar.

We shall now turn our attention to the vocal part. The circling opening vocal theme bears heavily, and almost hypnotically, on the whole of the sung melody of No.6. The vocal line is in 9/8 throughout, in contrast with the consistent 3/4 time signature of the piano accompaniment. This gives the vocal part a lilting, triplet-like feel. Here, at the beginning of verse 1, as in much of No.6, emphasis is placed on the note C, as the first and last notes of the first two phrases are elongated. Rather than opting for quaver-movement alone, Tchaikovsky extends the note-values of these

particular Cs into dotted crotchets tied to quavers (e.g. bars 5 and 7), or dotted minims tied to quavers (e.g. bars 6 and 8). This gives the melody an added weight of sadness. The heavy C-orientated pattern gradually gives way to repeated 'A's in the second two vocal phrases, to produce a monotone figure of deep poignancy.

Ex. 4-39 No.6, bars 4-12 (vocal part only).



The opening vocal phrase is symbolic on a number of levels. It is a circular-shaped, phrase which rotates on itself. It could even be likened, metaphorically perhaps, to the physical shape of a clockface and, could thus be said to refer to the passing of time.

Ex. 4-40 No.6, bars 4 to 6 (voice only).



There is also a sense, not only of time passing, but also of history repeating itself as the note pattern repeats itself.

Ex. 4-41

CBA- CBA- C ...

This represents a wholly apt musical interpretation of the underlying textual message 'Again, as before, I alone'. It also presents a further musical manifestation of the theme of Time, which affects many of the songs.<sup>58</sup>

The speech-like quality of the almost whispered phrase, as it turns in on itself, is propelled inevitably towards the coldness of the final word, 'alone'. This final single, sustained note is accompanied by a poignant, expressive appoggiatura-laden passage already rich in symbolism. This long, single note on the word *odin* ('alone'), emphasised by its position at the climax of this first phrase, exactly parallels the loneliness of the mood evoked by the poetic text at this moment. As in good poetry, the musical setting for No.6 is rich in symbolic meaning and stands up to interpretation on a number of different levels.

The second line of verse, *Snova ob'iat ia toskoi* ('Again I am seized with anguish'), extends the metaphor further. It is as if the word *snova* ('again') literally invites a repetition of the former phrase. The opening melodic line indeed sounds again, but now it is governed by a further metaphor. The word *ob'iat* primarily suggests a literal 'embracing' (of anguish). This is almost visually represented by a 'physical' musical enfolding (of arms), as the phrase continues to move circularly. This embracing, also, displays something of the passionate turbulence of the protagonist's mood, as described in the text. The phrase lives and breathes emotion. The fine word-painting continues as the final note of the phrase lingers painfully on the word *toskoi* ('anguish'). Here the most poignant word of the phrase is given the time and space to make its meaning deeply felt. The words *odin* and *toskoi* are explicitly linked by their identical positions within identical phrases, further emphasising the torment of loneliness.

---

<sup>58</sup> This phrase also literally harks back to a similar phrase in *Ni slova, o drug moi* (6/2): see Ex. 2-1.

The 'yearning' appoggiatura of bar 8 coincides with the word *toskoi* ('yearning'). That is, the word 'yearning' is directly accompanied by Peter Franklin's physical metaphor of *yearning*, at this precise point.<sup>59</sup>

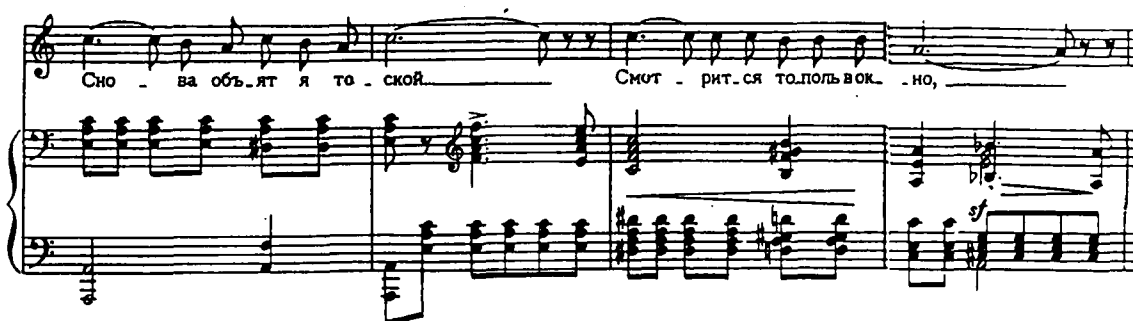
The multiple layers of metaphor continue to drive the next phrase. The surreal pathetic fallacy of 'The poplar tree [looking] in through the window, all lit up by the moon' creates an atmosphere of profound mystery. The musical realisation of this phrase is equally open to a wide variety of interpretations. The vocal melody continues to be restricted to the notes A, B and C but is now even more limited: the final phrase and a half consists entirely of repeated As:-

Ex. 4-42 No.6, bars 9 - 12 (voice only)



As a result of this, it is not unrealistic to explore a further level of interpretative meaning. Verse 1 cleverly presents the most obscure version of the characteristic semitonal linking theme which unites all of the songs. Rather than positioning this reference in the opening bar, however, as Tchaikovsky does in each of the other songs, he now begins it only in bar 7. The *three semitones* theme appears in the left hand of the piano part, beginning with the F at the end of bar 7:

Ex. 4-43 No.6, verse 1, bars 7 - 10



<sup>59</sup> See p.167 and pp.213-4.

This progression highlights the chromatic descent (F-E-D#-D natural [-C]). It is particularly closely associated with the opening of No.2, whose opening melody states the same theme, starting a semitone higher.<sup>60</sup> Again this recalls the sadness and sense of foreboding of that particular Fate motif in the earlier song. It confirms that chromatic movement exists in No.6, and the importance of semitones to the set as a whole.

The end of verse 1 contains a prominent accented dissonance: a minim appoggiatura, strengthened by doubling at the octave (bar 11). This highlights the falling pattern of notes 'G-F-E' in the right hand of the piano part, just before the exceptional German 6th chord of bar 12. This motif is derived from the G-(F)-F-(E)-E germ, first heard in bars 3-4. Later this fragment forms the first half of an important death-related phrase in the coda (see p.182). The reference to this pattern here confers further meaningfulness on this part of the song and adds to the impression that verse 1 is richly symbolic on a number of levels.

At the end of verse 1, the single, stark tones of the vocal line serve to emphasise the loneliness and limitedness of the principal protagonist (which is at this moment the poplar tree) amid the comparative vastness of the piano part. Whereas the vocal line displays almost microcosmic minimalism, the piano part can be said to reflect macrocosmic expansiveness. Where the vocal line is at its most introverted, the piano part surreptitiously veers towards the subdominant key of D minor, at once, if disguisedly and momentarily, breaking the stranglehold of the hitherto all-pervading tonic key of A minor. Bar 10 provides the pivotal dominant minor 9th chord which is painfully propelled via an appoggiatura on to a D minor chord in bar 11. This is the extent of the allusion to D minor here - a brief inflection - resolving firmly back into A minor by bar 12. The D minor chord in bar 11 doubles as a subdominant chord in A minor, effecting a plagal cadence as it resolves on to the A minor tonic in the

---

60 See No.2, bar 1. See No.2 analysis, p.128.

following bar. However, this hint of D minor can be said to pave the way for a series of revealing analogies.

Ex. 4-44 No.6, bars 10 - 12



This sombre allusion to D minor provides the source of the sequence that leads to the climax of the song. The use of that key in bars 17 and 18, where the 'Heavens burn in the stars [q.v.]', recalls something of the mood of the earlier D minor passage (which speaks of being swathed in 'moonlight'). Here, however, the shackles of the A, B, C bounds are torn off. The vocal line literally breaks the bounds (almost of life itself) and steps surely and chromatically *heavenwards*:

Ex. 4-45 No.6, vocal part: bars 16 - 21



We shall return to the implications of the allusions to the key of D minor,<sup>61</sup> in relation to the theory that this key resounds subtly with a sentiment of death, but first we shall complete our analysis of the vocal line of the song.

Ex. 4-45 (bars 17-20) is the second half of verse 2, which immediately follows a repetition of the first two phrases of the opening vocal melody. It is a new variant of that theme, first heard in bar 5, now starting a third higher than the original. The two-bar phrase (bars 17-18) is itself then repeated a further tone higher, in bars 19-20. Bar

<sup>61</sup> See pp.178-9.



21 begins as if it is to be another sequential repeat of the same theme, but it is confounded, the sequence is broken, and the phrase breaks down rhythmically and melodically over the diminished seventh chord (bars 21-24). In the rising part of this figure, the climactic intensity is deepened by the fact that each bar begins a semitone higher than the one before (bars 17-21). The second bar of each phrase ends on a semitone above the first note. In this way, the pattern 'E - F - F# - G - G#' is formed. The logical note of resolution to this series, the tonic 'A', is never attained, however. Although the passage is climactic, a full climax is avoided, and the phrase recedes. As the voice falls, it outlines the prevailing diminished seventh chord. As the text speaks of frustration at the impossibility of communication ('I cannot begin to impart to you [all that is happening to me]'), the melody reflects this, becoming restricted to a monotone in bar 23, before completing the phrase on a different note of the chord, in bar 24.

The semitonal rising shape (bars 17-21) is significant because it again affirms that chromatic movement exists in No.6, and in doing so it also alludes to the semitonal Fate Theme which underpins so much of the cycle.<sup>62</sup>

The intensity of this chromatic rising is enhanced by the use of rising diminished fourths in the vocal line: C#-F (bars 17-18), and D#-G (bars 19-20). These powerfully dissonant intervals serve to drive the melody into distant realms as well as contrasting radically with the restricted, otherwise all-pervading minor thirds, A-(B)-C. This passage has much in common with the 'Fate in Prospect' theme from *Eugene Onegin*, which is strongly associated with the words: "But so be it! Henceforth I trust my fate to you".<sup>63</sup> The rising diminished 4th in the *Onegin* example too is followed by a predominantly chromatic progression.

---

<sup>62</sup> See No.1, bar 1.

<sup>63</sup> See Ex. 4-46.

## Ex. 4-46

*Eugene Onegin, Tatiana: 'Fate in prospect' theme (bars 26-231): Molto più mosso.*

Но так и быть! Судьбу мою отныне я тебе вручаю,

*pizz. p*

230

On this level, it is tempting to associate the present passage with the notion of Fate. It is also interesting to consider possible links between this passage and the idea of fatalism in love, as the famous Artôt contour also springs directly from this interval of a rising diminished fourth (see Ex. 2-10).

This section of our song is marked by a frantic searching in the vocal part, as if the chromatically rising melody literally reaches out to the elusive beloved ('Where are you, dear one, now?'). This leads to dramatic despair ('I cannot begin to impart to you all that is happening to me') and thence, logically, a repeated monotone (on B, in bar 23). Unusually within this set of songs, Tchaikovsky makes much use of the diminished 7th chord in this phrase, recalling, perhaps, the diminished sevenths of bar 9. Here this chord adds significantly to the overall depressive effect of the passage and further enhances the feeling of impending doom.

## Ex. 4-47

Diminished 7ths, bars 21-24.

Всё, что твоё, делится со мной, Я передать не берусь...

*riten. di mi nu en*

The final vocal plea for help, 'Friend, pray for me. I am already praying for you!..', returns to the religious modality of the opening vocal phrase of the song. This reinforces the concept of history repeating itself. It is as if the protagonist is trapped in a vicious circle. Neither experience nor the passing of Time can be of help. All is despair. The return to the opening vocal melody literally brings this song full circle, evoking the spirit of the words 'Again, as before, alone' (from bars 5-6). Here, though, only the first half of the first verse is recalled, and so, curiously, it is almost as if the final fifty percent of the recapitulation is cut out.

Ex. 4-48 No.6, bars 26 - 33

The musical score for No. 6, bars 26-33, is presented in three systems. The first system shows the vocal line with the lyrics 'Друг! по-молись за ме-ня,' and the piano accompaniment with a 'do' note. The second system continues the vocal line with 'Я за те-бя уж мо-люсь..' and the piano accompaniment. The third system shows the vocal line with a final note and the piano accompaniment with a 'mf' dynamic. The score is marked 'tempo I' and 'pp'.

It is important at this stage to address the issue of how No.6 is associated with the notion of death. We shall review certain moments within this song, relating musical codifications or hints of death with established Fate themes. First, we shall return to those passages which are played out (however briefly) in the key of D minor (bars 10-11, and then 17-18). The musicologist Robert Ainsley has noted that this

particular key has a tradition of associative feeling and has acquired the characteristics of 'a brooding, religious' key, ...a popular key for requiems, as in Mozart's unfinished masterpiece'.<sup>64</sup> There are many examples of the use of this particular key to portray a feeling of deep spirituality and, especially, Death. It is important that we establish this link quite clearly, and so broaden the study at this point to look at a few earlier examples. It is interesting to note, for instance, that the plainsong sequence, 'Dies irae' from the Requiem mass is pitched (in effect) in D minor in the *Liber usualis*. D minor-based examples abound, not least in Bach's *Passion according to Saint Matthew* (the 'Crowning with Thorns', Part II, which immediately precedes the death of Christ); the demoniacal Act of *Don Giovanni*; and in Schubert's A Minor Quartet, which significantly expresses the idea of Death in the key of D minor in many instances, for example in the variations on the theme of the earlier song *Death and the Maiden*. Wilfrid Mellers points out that all of the movements of this Quartet are '...dominated by a grim rhythmic motif which...gathers itself into a Dance of Death...'<sup>65</sup>

Tchaikovsky, himself a keen user of coded symbolic messages (as evinced by the significant multi-use of Fate motifs, signature contours and other cross-referencing techniques from a wide variety of sources) uses this key of D minor in *The Queen of Spades*, just as Surin describes Hermann as '...Gloomy, pale, like a demon from hell'. Again he turns to this key as part of a Fate motif near the end of the second movement of his Symphony No.5. He uses D minor to evoke the Mother of God (ever-blessed, all-blameless) in No.8 of his *Nine sacred pieces*, 'Let my prayer be set forth'. More significantly still, Pyotr Il'ich calls upon the key of D minor in the Death motifs of *Eugene Onegin* (Lensky, Act II:2), and *The Queen of Spades* (Tomsky, Act I:1).

---

64 David Brown notes how very impressed Tchaikovsky had been on hearing the opening of this *Requiem* (Brown, D., *op. cit.*, volume I, p.278).

65 He also notes that the D minor sections tend to be 'more fevered' than those in A minor, even though the 'consciousness of Death' pervades the entire Quartet. In Harman, A., and Mellers, W., *Man and his music: the story of musical experience in the West*, Barrie and Rockliff (London, 1968), p.673 (both quotes).

Only four of his songs are based in the key of D minor: Opus 28, Nos.3 and 4, *Why did I dream of you?* and *He loved me so much*; Opus 57, No.3, *Do not ask*, and Opus 65, No.4, *Qu'importe que l'hiver*. These very titles curiously seem to link in well with the overall messages of the present cycle. More significant is the way in which the composer alludes to D minor at moments of importance within a song - in, for example, *Death* Opus 57, No.5 (in F major). Here he turns to the chord of D minor (with added 6th) at the very moment where Death is most sharply felt:

Ex. 4-49 *Death*, Opus 57, No.5, bars 22-34 (note bars 26, 28 and 30).

The musical score for 'Death', Opus 57, No.5, bars 22-34, is presented in two systems. The first system shows the vocal line and piano accompaniment for bars 22-34. The vocal line has the lyrics 'луч за . ри на о . бла . ках, — Э . то смерть, — смерть, Э . то'. The piano accompaniment includes a 'riten.' marking. The second system shows bars 35-48. The vocal line has the lyrics 'смерть, но без борьбы му . чи . тельной; Э . та смерть, пле'. The piano accompaniment includes markings for 'a tempo', 'p', 'cre', 'scen', and 'do'.

Henry Zajaczkowski notes that Tchaikovsky uses his three most personal and powerful harmonic devices - chords built on the flattened submediant; the augmented triad; and the minor triad with added 6th - in 'quick succession in the song *Death*, Opus 57, No.5, not unpredictably setting the word 'death' itself. The threefold statement of the word...is matched by the three chords...'.<sup>66</sup> Zajaczkowski describes the 'chord of D minor with added 'B' as 'carrying with it the brief sense of the key of D minor'.<sup>67</sup> I would go further - to suggest that this key may carry with it a sense of Death itself. Maybe the use of the key of D minor on the word 'death' in the Opus 57 example is a clue to the true meaning of the D minor allusion in Opus 73, No.6.

<sup>66</sup> Zajaczkowski, H., *op. cit.*, p.61.

<sup>67</sup> Zajaczkowski, H., *ibid.*

Maybe Tchaikovsky synthesised and interpreted the long tradition of associating this key with Death, subtly planting references to Death itself in his last completed work.

When D minor first appears, in bars 10 and 11 of No.6, it is possible that the poplar tree, which 'looks in through the window, all lit up by the moon', is something more than it seems at first. The key/chord of D minor may be trying to tell us that Tchaikovsky regarded the tree as a symbol for the Grim Reaper - immovable, natural yet unnatural, personal yet impersonal - a universal symbol of Death. The tree is afforded greater ominousness, because the line 'The poplar tree looks in through the window' (verse 1, line 3) is repeated word-for-word at the beginning of verse 2. This repetition further draws attention to this image and so gives it added emphasis. It is also interesting to remember that the end of verse 1 also includes an exceptional use (in bar 12) of the *fateful* German 6th chord, combined with the ominous *appoggiatura*.

The imponderable depths of the great universe are again evoked in the strange passage where 'the heavens burn in the stars' (bars 17 and 18). There is a metaphorical connection between these two passages, a connection which is made even more overt through the sensitive and ingenious use of D minor allusions at both points. Thus death, heaven, eternity and Fate are drawn together on a symbolic level. The musical setting of the text can be seen to empathise with the intentions of the original poetry and adds significantly to the complete fullness of the overall effect.

The Opus 57 song, *Death*, has further similarities with the present Opus 73 song. The natural imagery of both songs is closely allied. The paradoxical symbolism of the earlier song (in phrases such as 'If the stars darken in the sky' and 'The sun's rays at dawn are extinguished in the clouds') bears heavily upon the present song. Even the use of common words links the two songs.<sup>68</sup> The former is plainly titled and

---

<sup>68</sup> See appendix 8.

is about *Death*. No.6 can be said to acquire further meaning by association with that song.

The most persuasive aspect of this coda section, however, which further supports this theory, occurs in the fact that the singer provides the first three notes of the famous descending six-note Fate motif which Tchaikovsky used so prominently elsewhere, whilst the piano completes the final three notes of the phrase. David Brown quotes this pattern specifically:-<sup>69</sup>

Ex. 4-50                      Concluding six pitches (voice CBA (C); piano GFE)

Ex. 4-50 (a)                No.6, bars 28-33.

The musical score for Ex. 4-50 (a) consists of two systems. The first system shows a voice part on a single staff with the lyrics "Я за те-бя уж мо-люсь..." and a piano accompaniment on a grand staff. The voice part begins with a *pp* dynamic. The piano accompaniment features a descending six-note motif in the right hand, which is the focus of the example. The second system continues the piano accompaniment, ending with a *pp* dynamic. The piano part in the second system includes a *mf* dynamic marking.

Ex. 4-50 (b)                C-B-A-(G-F-E)<sup>70</sup>

The diagram shows a single musical staff with a treble clef and a key signature of one flat. It illustrates the concluding pitches for the voice and piano. The voice's concluding pitches are indicated by a bracket above the notes C, B, and A. The piano's concluding pitches are indicated by a bracket above the notes G, F, and E. The notes are written as whole notes, and the piano part begins with a *pp* dynamic marking.

This pattern links overtly with the Love/Death/Fate Themes of *Onegin*, the 'unavowed grief' of the Fate theme in the slow movement (*Andante funebre*) of the Third String Quartet; the fateful 'Three Cards' motif of *The Queen of Spades*; and the similar descending six-note figures of the *Pathétique Symphony*. It also links to the

69 Brown, D., *op. cit.*, volume 4, pp.432-3.  
70 Brown, D., *op. cit.*, volume 4, p.433.

Fate themes of the Second Piano Concerto,<sup>71</sup> the vocal duet *The Scottish ballad*,<sup>72</sup> and the Artôt songs *Qu'importe que l'hiver*<sup>73</sup> and *Les larmes*.<sup>74</sup>

Brown seems unaware, however, that the C-B-A pattern, which so dominates the whole of No.6, also links directly with Tchaikovsky's own personalised signature-in-music, as used in, for example, the First Piano Concerto.<sup>75</sup> Though he acknowledges that Tchaikovsky experimented with 'signatures' and encryption in earlier works, he does not address the fact that Opus 73, No.6, is entirely based around a personal label - 'MYSELF: THIS IS ME!' - which Tchaikovsky put into this valedictory song.

Ex. 4-51 Tchaikovsky's name, encrypted<sup>76</sup>

[P] E [T] E [r Ts]	C	H	A [ikovsky]
(Prominent 'E' pedal)	C	B natural	A

The appearance of this feature here may, of course, be completely coincidental. Indeed even Brown now concedes that the cryptographic traits, which he tentatively described in his biography of the composer, have been somewhat discredited.<sup>77</sup> However, had Tchaikovsky wished to link the ideas of himself with the overall feeling of Death, he could surely have found no more subtle a way of doing it than he does here. Nowhere else in his output have the clear concepts of Death and the Composer himself been brought together in such a remarkable and compelling way. This passage, the final passage of Tchaikovsky's last completed work, provides a sort of premonition of the composer's impending death, and, deliberate or not, it is an

---

71 Brown, D., *op. cit.*, volume 3, ex.164, p.83.

72 Brown, D., *op. cit.*, volume 3, ex.167a, p.110.

73 Brown, D. *op. cit.*, volume 4, ex.241, p.162.

74 Brown, D., *op. cit.*, volume 4, ex.242 (c) and (d), 163.

75 See chapter 2, final section. Also see, Brown, D., *op. cit.*, volume 1, pp.197-200.

76 See Ex. 2-13.

77 Brown, D., *op. cit.*, volume 1, pp.199-200; volume 2, p.23 and p.66; volume 3, pp.62-3 and p.242. Also see pp.29, 68, 73-4 and 183 of the present study.



uncannily valedictory symbol. It is practically a signature on the composer's own death warrant.

In the coda, the dynamics are reduced, the structure is curtailed, and the rhythmic life of the piece wanes. Again, this ending is not conclusive. The song, and the set, ends with a resolution of the appoggiatura over a tonic triad in second inversion. There is no solution in life. The protagonist's soul is laid before God. This is almost an invitation to Judgement - a death scene. The very lack of a conclusive ending may be said to symbolise universal, religious hope and a willingness to submit to Fate.

A sense of stasis is achieved as a result of the multiple repetitions of themes throughout the song. This aptly helps to convey the overriding symbolic message of the poetic theme of emotional lostness (lack of direction); aloneness; and the tormented dwelling upon an unchanging life-situation. This theme too is stark and unchanging over time. It is as if the protagonist is literally trapped, by fate. Tchaikovsky's use of appoggiaturas conveys something of the centrality of the protagonist's longing and torment, and ultimately grief. The final bars depict the situation stretching into the future.

No.6 is crucial to the understanding of the set as a whole. There is a far-ranging network of musical suggestions and devices which underpin all of the songs and which reach their final expression in this one. A study of those features which serve to link the songs is now necessary, and will demonstrate the subtle complexities hidden within the scores, showing how the Opus 73 set constitutes a true musical (and poetical) cycle.

## *The cycle*

A 'song cycle' may be defined as:

"a composite form of vocal music consisting of a group of individually complete songs for solo or ensemble voices, with or without instrumental accompaniment. [The term 'song cycle'] may relate to a series of events, or a series of impressions, or it may simply be a group of songs unified by mood. The text may be by a single author or from several sources".<sup>78</sup>

This broad, almost all-embracing definition becomes more specific when referring to the early nineteenth century onwards:<sup>79</sup> "[A song cycle] is an art work in which the emotional content of each song, together with its rhythmic and dynamic momentum, is allowed to carry over to the next, and to be musically prepared, developed and concluded".<sup>80</sup> It is self-evident that the Opus 73 songs form a 'group of individually complete songs' with accompaniment, and we know from Chapter Three that the texts help to imbue the set with something of a 'mood link'. The earlier part of the present chapter corroborates this mood link. However, we shall now draw together those features of this set which indeed form definite links between the songs, showing that 'rhythmic and dynamic momentum' is indeed carried over from one song to the next. We shall take care to analyse those links (or areas of commonality) across the set, which constitute musical preparation, development and conclusion. Tchaikovsky exactly matched the subtlety of the Rathaus texts by re-working and developing interlinked materials in various ways within the songs. Musical cross-referencing serves to establish this set of songs as a cycle which avoids obvious repetitions of motto themes.

We shall begin this section, however, with an overview of the main structural techniques which unite the songs, so linking them to similar procedures in the original

---

78 Sadie, S. (ed.), *The New Grove Dictionary of Music and Musicians*, MacMillan (London, 1980), vol.17 (pp.521-3), p.521.

79 *Ibid.*, p.522.

80 *Ibid.*, p.522. Examples of this latter type cited include: Beethoven's *An die ferne Geliebte* (1816), and Schubert's *Die schöne Müllerin*, D.795 (1823), and *Winterreise*, D.911 (1827).

poetic texts. Tchaikovsky's compositional procedures were obviously musical rather than literary. However, it will be useful to compare the technicalities of the Rathaus texts with those of the resulting musical settings, in order to identify the ways in which the composer drew upon his expertise in both media to produce a work of great depth and intensity. We shall highlight those features of the songs, which parallel the essential traits or procedures of the original poetic texts, and shall explore in detail those devices which define the set as cyclic.







All of the original texts and the resulting songs have three-verse structures. Each text and each song is metrically unique within its respective set: while each poem operated in a different metre, each song is assigned a different time signature. Connective themes are significant features both in the poems and in the Opus 73 set. These themes arise out of motif-repetition and motif-development in both media. Both the literary originals and the musical responses deliberately but subtly create the impression of a cycle. Furthermore, the principal characteristics of the poetic texts which are described in Chapter Three are precisely those technical devices which Pyotr Il'ich chose to reflect and explore musically in his settings. We shall look at the ways in which the composer took these characteristics a stage further, adding his own layers of symbolism, always in sympathy with the original texts. Tchaikovsky had innate literary sensitivities and was able to parallel, extend and adapt essentially literary techniques in an entirely musical way.

When one first looks at the printed scores of the songs, the following indicators immediately uncover basic underlying patterns which govern them: their overall proportions and structures, their tempo markings, their time signatures, their key signatures and their vocal ranges.

Ex. 4-52 shows how all of our songs contain around the same number of bars. They have similar proportions, though No.5 has the greatest number of bars (forty-four) and No.2 has just twenty-seven bars. With a performance time of around three minutes and forty seconds, No.2 is actually by far the longest of the songs. No.4 is

much shorter than the others. The exact performance timings of the soprano Julia Varady<sup>81</sup> are also set out in Ex. 4-56: her timings are more or less comparable with other recordings.<sup>82</sup> As is the case with the original poetic texts, song No.5 stands apart from the others. Here it is highlighted as the only song which is not governed by a slow tempo marking. It is also clearly differentiated by its four-square time signature, which contrasts with the triple-metre flow of each of the other songs. Even on this fairly superficial level, the song structures can be seen precisely to match the structures of the texts.

Ex. 4-52

Song	Tempo markings	No. of bars	Metre	Timings
No.1	 = 66 Andante non troppo - poco animando- poco più - tempo I	32	12/8	2'17"
No.2	 = 54 Adagio	27	3/2	3'41"
No.3	 = 76 Andante con moto - più lento - a tempo	35	9/8	2'02"
No.4	 = 66 Andante	33	3/4	1'42"
No.5	 = 112 Allegro moderato	44	4/4	2'10"
No.6	 = 69 Andante mosso - un poco incalzando - tempo I	33	9/8 and 3/4*	2'21"

\* The vocal line is in 9/8, the piano part in 3/4 throughout.

Just as the original poetic texts of Nos.1 and 6 contain particularly strong links one to the other, so the tempo structures of these two songs are also well matched. These

81 See discography.

82 For example, Dmitri Hvorostovsky recorded a time of 2'22" for his No.6 as against Varady's 2'21". By contrast, Paul Deschamps delivered this song in just 2'08". The latter's performance of No.2 however is in line with Varady's, at 3'45" against her 3'41". See discography.

are the only two songs of the set which begin slowly, speed up, then return to their original tempi. The structural interest provided by the changing speeds within Nos.1, 3 and 6 gives an added sense of unity and overall balance within the set. Again these reflect the especially close linkages between texts Nos.1 and 6.

Each song is preceded by a short introduction of between one and four bars, except No.5, which contains a full prelude. In No.5, the voice enters as late as bar 10. Again this song stands out as being subtly different from the others of the set, as did the original text. Furthermore, the strong relationship between the texts of Nos.1 and 6 is again paralleled in the musical settings: these are the only two songs in which the piano introductions merely set the mood for what is to follow. By contrast, Nos.2 to 5 each actively prefigure their respective opening vocal melodies.

All of the songs contain three verses. Two of these are always more closely linked. For example, the materials used in verses one and two of song No.1 are deliberately similar to one another and provide a contrast with the material of its third verse. The chart below couples together those verses which are based on similar musical materials.

Ex. 4-53      Chart of most closely-related verses in each of the songs.

No.1 = verses 1 + 2	No.4 = verses 1 + 3
No.2 = verses 2 + 3	No.5 = verses 1 + 2
No.3 = verses 1 + 3	No.6 = verses 1 + 2

Here the underlying commonality between Nos.1 and 6 is again highlighted. Both contain similar materials in their respective first and second verses. The links between the two linchpin texts, Nos.3 and 4, also emerge in the music even on this level of

analysis, as these are the only songs in the set to recapitulate materials from their respective first verses in their final verses.<sup>83</sup>

Each song in the Opus 73 set (except for No.2) runs on from verse to verse without employing an intervening piano interlude. Again in this way, structural unity continues across the set and is reinforced. Nos.3, 4 and 5 are further connected in that each finishes its penultimate verse on dominant harmony, resolving to the tonic only at the beginning of the final verse in each case. Like the linchpin texts, the solid underlying links between these songs further establish a similar rôle for this subgroup. It is significant that No.6 takes the procedure of linking the final two verses a step further: the second half of verse 2 and the first half of verse 3 are set seamlessly.

All of the songs build gradually towards a climax in their vocal lines. These climaxes occur each time just as the voice part is about to finish. No.6, however, is set apart in so far as this song sinks into a quiet, morbid and reflective recapitulation of its opening phrase after this emotional climax, before ceding to a typically inconclusive ending. Nos.1, 2, 3 and 5 and 6 all climax at the point where there is a vocal plea to a beloved. The fact that five of the six songs end in a vocal entreaty forms an exceptionally close structural relationship between the songs. Furthermore, in Nos.1, 3, 5 and 6, these important sections are all supported by augmented sixth chords at these very moments. The effect of the consistent use of such harmonies at the same junctures in these songs will be more fully discussed later, when we shall examine the range of harmonic devices and progressions which characterise and unite the set.<sup>84</sup>

Nos.3, 4, 5 and 6 each contain 'extra' bars in the final verses. In each of these songs, verse 1 contains 8 bars, verse 2 also has 8 bars, but verse 3 is lengthened to 9 bars. This alters the overall structural thrust of these songs and links them together.

---

83 The final verses of Nos.3 and 5, however, revert pointedly to the harmonies of their respective introductions (rather than those of the first verses) at moments of particular symbolic importance, as has been discussed No.3, bar 4 presents a German 6th chord, which later recurs in verse 3. No.5, also bar 4, prepares for the climax in verse 3, by using Neapolitan harmonies in both sections (see p.157).

84 See pp.198-9.

The 'extra' bars result from the treatment of the climaxes in the final verse of these particular songs.

All of the songs end inconclusively with the piano playing alone. The final syncopations of Nos.2-5 fade away, becoming so quiet that it is difficult to pinpoint the exact moment of their endings. No.1 concludes similarly, as a rocking rhythm reaches a pause. No.6 fades to repeated quavers in the left hand piano part rather than to a syncopated pattern.<sup>85</sup> All of the songs set up a pattern of expectation, whereby the ending seems to be extended beyond its appointed bounds, stretching out into infinity. It is not unusual for Tchaikovsky to provide such codas. The final movement of the roughly contemporary Sixth Symphony also ends with an extended syncopated *diminuendo* (to pppp).<sup>86</sup> This type of ending is commonly found in his songs. In fact, it is difficult to find a song by Tchaikovsky which does not end on a paused note in a quiet dynamic (or on a rest with a pause). Most of the songs fade to finish and follow a syncopated *diminuendo*. Of the hundred and three surviving songs, only ten defy this pattern and end loudly: *Zemfira's song*, Opus 16, No.3, 25/2, 27/6, 54/3, 54/6, 54/8, 54/12, 60/10 and 63/4.

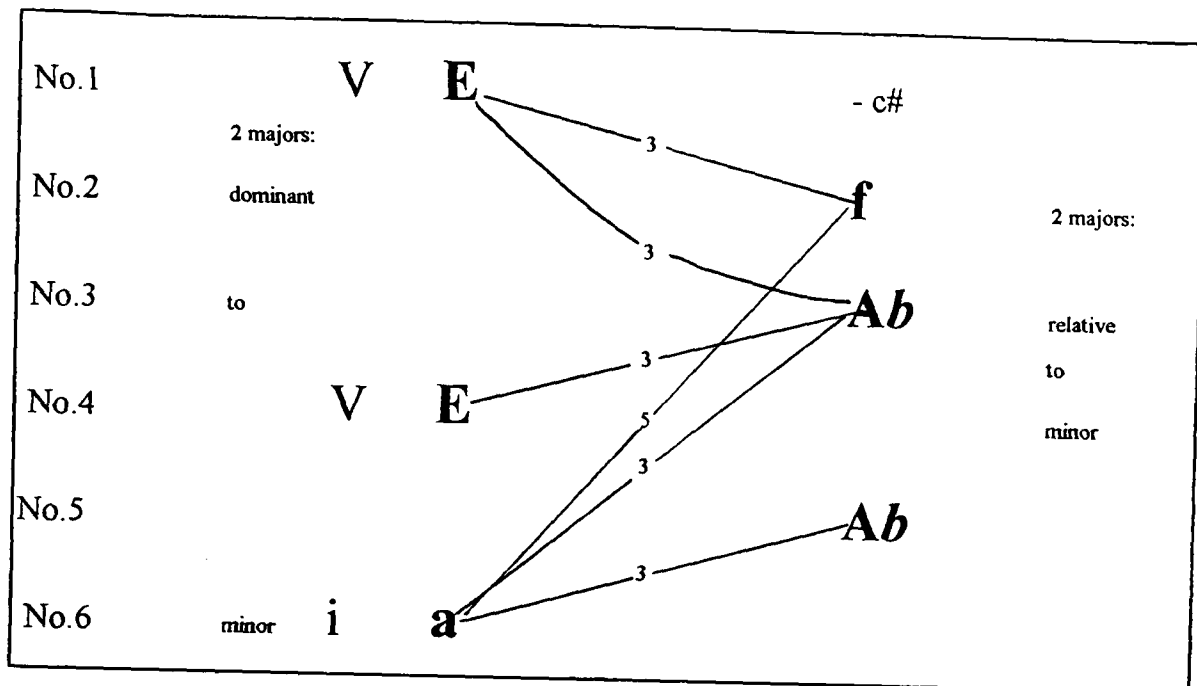
In terms of key signatures, a subtle form of unity is attained through the fact that all of the Opus 73 songs operate in keys governed either by four flats or four sharps, except for No.6, which is in A minor. Nos.1 and 4 are effectively linked in that both are written in the key of E major (though No.1 modulates to C# minor half way through). Nos.3 and 5 are similarly linked in that both are in Ab major. No.2 is in the key of F minor, the *relative* minor of Nos.3 and 5. That is, Nos.1 to 5 are all obviously linked in terms of key structures. The link between these songs and the key of No.6 is less obvious. The following table illustrates the interrelationships between the keys of each song, which are placed in boldface type, in order, down the page:

---

<sup>85</sup> The inconclusiveness of Nos.2 and 6 is further emphasised in that both end on second inversion chords.

<sup>86</sup> At the very end of this piece, the feeling of reduction (in dynamics, in texture and in rhythmic variety) is also coloured by a harmonic reduction as sustained notes which previously offered a full B minor chord are reduced to providing a simple perfect fifth interval to finish (see Ex. 2-6).

Ex. 4-54



If the A minor key of the final song is thought of as the tonic (the true home key) of the set, then it is possible to interpret the preceding E major songs (Nos.1 and 4) as having dominant relationships with this tonic. In this way, the songs can be said to *resolve* into the last one of the set.<sup>87</sup> Furthermore, the third of the chord of A minor is the same note as the third of the chord of Ab major ('C'). This establishes a closer link between Nos.3, 5 and 6 than we may otherwise have expected. The table above shows the figure '3' to highlight the commonality of this linking note (the third), subtly joining Nos.3, 5 and 6 together. Similarly, as E major shares its third with F minor (G# = Ab), a figure '3' is marked between Nos.1 and 2 on the chart. The '3' simply indicates that these two songs are again linked by a common third. The third of the chord of E major is G#. As this is enharmonically the same note as Ab, the strong relationship between Nos.1, 2, 3, 4 and 5 is further enhanced. Yet stronger harmonic bonds are built up as the third of A minor (the C) is also the fifth of chord of F

<sup>87</sup> This neatly parallels the chordal relationships at the opening of No.3 and that at the beginning of the first verse of No.4: both begin on dominant chords which have somewhat delayed resolution to tonic, V-V-I.



minor.<sup>88</sup> This makes the linking of Nos.2 and 6 more explicit. This whole network of interrelationships between each of the keys of the songs is very interesting. The connections between all of the keys are close ones. The overall key scheme is tightly organised: it makes sense. The dominant-to-tonic thrust which runs from beginning to end (No.1 to No.6) confirms No.6 as the inevitable final resting place of the set. The A minor key here is a logical conclusion to the cycle. Indeed the harmonic interrelationships themselves are an important part of the overall cyclic nature of the set. Furthermore, it is significant that on the left hand side of the chart above, the two major keys indicated in Nos.1 and 4 (both E major) lead on to a minor key (A minor). Down the right hand side of the chart, however, the pattern is reversed, as a minor key leads on to two sets of the same major key (F minor in No.2, to *Ab* major in *both* No.3 and No.5). The strong dominant-to-tonic thrust of the left side is paralleled by the similarly strong cross-relationship between the *Ab* major keys and their *relative* minor (F minor), in the right hand column. The network of bonds which unites the set on this level of analysis is multi-layered and remarkably well-balanced. The use of an 'equal-and-opposite' effect in the relationship between the two columns shown above imbues the set with an overall sense of symmetry and purpose.<sup>89</sup>

Whereas each of the songs demands a wide vocal range (the vocal melodies of Nos.2, 3 and 5 are each spread over an octave and a half), that of No.6 is much more limited: restricted to within the interval of just a major seventh. The vocal ranges of each of the songs appears below.

---

<sup>88</sup> This is marked on the chart as a figure '5'.

<sup>89</sup> Tchaikovsky's use of the keys of F minor and E major around an *Ab* major pivot in the opening of Symphony No.4 seems to be linked to the Opus 73 songs in the same sorts of ways described above: F minor and E major have a common third - G#/Ab).

Ex. 4-55

No.1

No.2

No.3

No.4

No.5

No.6

An analysis of the vocal lines of each of the songs produces interesting findings. In Nos. 1, 2 and 6, Tchaikovsky relies mainly on a limited number of different pitches. He also reduces the rhythmic variety of the vocal parts in these songs, limiting the rhythmic thrust to a restricted number of different note-values. An audit of the pitches articulated produces the following results:

Ex. 4-55

An analysis of the vocal lines of each of the songs produces interesting findings. In Nos.1, 2 and 6, Tchaikovsky relies mainly on a limited number of different pitches. He also reduces the rhythmic variety of the vocal parts in these songs, limiting the rhythmic thrust to a restricted number of different note-values. An audit of the pitches articulated produces the following results:

Song / Number of instances of articulated named pitches in the vocal line

**No.1:** E (35), E# (1), F# (9), F<sup>x</sup> (3), G# (39), A (5), A# (6), B (13), B# (9), C# (22), D# (8)  
[=150 articulated notes]

**No.2:** F (15), Gb (2), G (6), Ab (6), Bb (2), B (1), C (13), Db (20), Eb (10), E (6)  
[=81 articulated notes]

**No.3:** Ab (28), A (2), Bb (16), B (2) - Cb (1), C (19), Db (8), D (4), Eb (25), Fb (9), F (11),  
G (7)  
[= 132 articulated notes]

**No.4:** E (13), E# (1), F# (19), F<sup>x</sup> (3), G# (29), A (15), A# (6), B (20), B# (3), C# (19), D# (10)  
[= 138 articulated notes]

**No.5:** Ab (15), A (1)-Bbb (3), Bb (12), C (15), Db (6), Eb (14), E (4) - Fb (1), F (16), G (9)  
[= 96 articulated notes]

**No.6:** A (20), B (21), C (21), C# (2), D (8), D# (2), E (5), F (2), F# (2), G# (1)  
[= 84 articulated notes]

In Nos.1 and 6 we see a pattern of just three different pitches recurring more often than the others used. In No.1 the most frequently-used or *core* pitches are E, G# and C#. Together these pitches occur on ninety-six out of the one-hundred-and-fifty articulated notes of the vocal line, that is nearly two thirds of all sung notes. Although the above chart does not take into account the length or duration of the named notes, the sheer number of times that these particular pitches are sounded impacts greatly on the resulting song. In most cases those notes which recur most frequently are in fact the same pitches that also dominate in terms of their note-lengths. The patterns which emerge are significant. In No.2 the dominating pitches are F, C and Db (though the note Eb is also melodically important). The three main notes are sounded as nearly five-eighths of all pitches used, on a total of forty-eight out of the eighty-one notes articulated. The vocal lines of Nos.3, 4 and 5, however, are more varied in terms of variety of pitches used. Again, these songs form their own 'linchpin'

sub-group within the set, marking themselves out in yet another area of analysis. Despite this, No.6 returns to the pattern established by Nos.1 and 2: this vocal line is again limited mainly to a small number of different pitches. No.6 relies almost exclusively on the notes A, B and C, deviating only in the modulatory middle section. These particular pitches occur on nearly three quarters of all articulations, on a total of sixty-two notes out of a possible eighty-four. This has the effect of restricting the melodic thrust of this song, again distilling it down to its most basic elements. In this way, No.6 extends the 'three-core-pitch' technique used earlier in the cycle to its logical extreme. Once more we see it in its summative rôle, recalling and re-modelling materials from the preceding songs, exposing them now in their most basic forms.

An audit of the note values used by Tchaikovsky in his Opus 73 songs, produces similar results:

Ex. 4-57      Audit of note values assigned to the vocal parts of each song.

<p><b>No.1:</b> quaver (121); dotted minim tied to a quaver (8); dotted crotchet tied to quaver (13); dotted crotchet (5); crotchet (1); semiquaver (2). [Total no. articulated notes = 150]</p> <p><b>No.2:</b> quaver (52), minim (1) dotted crotchet (5) - crotchet tied to quaver (1), crotchet (18), minim tied to crotchet (2) dotted quaver (1), semiquaver (1). [Total no. of articulated notes = 81].</p> <p><b>No.3:</b> quaver (100), dotted crotchet (12), crotchet (6), dotted crotchet tied to quaver (7), quaver tied to crotchet (1), semiquaver (1), dotted quaver (1), dotted crotchet tied to crotchet (3), dotted minim (1). [Total no. of articulated notes = 132].</p> <p><b>No.4:</b> quaver (33), semiquaver (73), dotted quaver (22), quaver tied to semiquaver (2), crotchet (5) - quaver tied to quaver (1), double dotted crotchet (1), crotchet tied to quaver (1). [Total no. of articulated notes = 138].</p> <p><b>No.5:</b> quaver (50), minim tied to quaver (9), crotchet (13), dotted crotchet (7), dotted quaver (4), semiquaver (5), crotchet tied to quaver (2), minim (4), minim tied to crotchet (1), minim tied to double dotted crotchet (1). [Total no. of articulated notes = 96].</p> <p><b>No.6:</b> quaver (60), dotted crotchet tied to quaver (10), dotted minim tied to quaver (13), crotchet tied to quaver (1). [Total no. of articulated notes = 84].</p>
---

This table shows that quaver movement dominates all of the songs (except for No.4, where the predominant semiquaver movement in a slow tempo has the same overall effect: we shall count its semiquavers as quavers for the purposes of the following analysis). In this way, quaver movement never falls below 52.1% of the total number of articulated notes in the vocal line of any of the songs. This is not surprising, as movement is largely syllabic. Nos.1, 3 and 6 are again united in this analysis, given that each employs quaver movement between 71% and 81% of the time.<sup>90</sup> Ex. 4-57 also highlights the fact that the vocal lines of Nos.1, 2, 4, and 6 are limited mainly to the use of three different note-values. This parallels the three core pitch technique described overleaf. No.1 relies upon its three most frequently used note-values 94.6% of the time. No.2 similarly uses its three core rhythms for 93.8% of its notes. No.3 is clearly dominated by quaver movement, but also contains three

<sup>90</sup> No.1 = 80.6% quavers. No.3 = 75.8% quavers. No.6 = 71.4% quaver-movement.

further note-values which are all of similar importance to one another. No.4 reverts to a predominating three note-value set. These note-values occur on 92.8% of the notes of the vocal line. Just as the poetic text for No.5 is the most clearly differentiated text of the set, so too, in this analysis, song No.5 stands out as being different. It is the most rhythmically varied of all the songs. Remarkably, however, No.6 returns to the use of predominating note-values 98.8% of the time, deviating only once from this set in the entire song. In this way, again, No.6 stands out as a remarkable distillation of the techniques and processes of the preceding songs, taken to logical extremes. This adds yet further weight to the suggestion that No.6 is a subtle summing up of the previous songs, and thus possesses a fateful sense of finality: it may be the *ultimate* expression possible the techniques it employs.

This note-value analysis highlights a strong sense of unity of means across the songs of the set, but it is significant that No.5 is technically different from the other songs in just the same sorts of ways as was text No.5. Nos.1 and 6 are again strongly linked together, as were the original poems: they have the smallest number of different note-values, closely followed by No.2. These three songs all operate within a very limited rhythmic landscape. Of the fourteen different note-values used across the set, Nos.1 and 6 are united in their complete avoidance of eight of them. Again, Nos.3, 4 (the linchpin songs) and No.5 are united in their comparative rhythmic variety.

On this level of general observations, various features emerge to join song with song in just the same sort of subtle way as the original poetry linked text with text. Those poems which are connected on a technical level seem also to be those which inspire the most technically connected songs.

Closer examination of the details of the songs reveals even more striking parallels between the devices used in the Rathaus texts and those used in their subsequent settings. Tchaikovsky connects his songs by developing a network of melodic themes or motifs. Sometimes these themes are already rich in association with established Fate themes. Where the concepts of Fate or Death are specifically referred to in a libretto of a previous work, this precise moment is sometimes underlined by the use of particular *melodic* shapes or contours. These contours tend to take on the character of Fate, and when they are repeated in later works they retain their fateful overtones. Harmonic devices also connect the songs at crucial moments. Again these devices are sometimes already imbued with fateful subtexts. These melodic and harmonic themes both recur and develop organically within the Opus 73 songs. Sometimes recurrences of these motifs are hinted at rather than repeated overtly from song to song, adding to the subtlety of the work. These themes go on to infect other songs within the set, creating the impression of a cycle.

While Rathaus connects his texts by repeating ideas, words and whole phrases, Tchaikovsky links his songs through multiple usage of melodic motifs such as the 'three semitones' figure, the six-note Fate theme previously used in other major works, scalar figures, melodic patterns based on the interval of a third, sighing major or minor second appoggiaturas, and recitative-like repeated-note figures. He also explores some of Rathaus's underlying literary themes. As we shall see, Pyotr Il'ich responds to the poet's theme of *distance* by creating a distinctive musical Distance motif of his own. Sometimes musical connections link common poetic attributes together. For example, those parts of the original poems which involve a plea (to the beloved) are ascribed similar musical materials when they occur.<sup>91</sup> Poetic connections which link waterside scenes from different poems are also assigned musical connections in the

---

<sup>91</sup> See Nos. 1, 3, 5 and 6: the final verse of each song uses the German 6th chord at or near the moment of the vocal 'plea'.



settings. In fact, a whole network of linkages exists, which go to the very heart of the poems themselves.

The composer also explores harmonic connections between the songs. Such Fate-laden harmonies include the German 6th chords in Nos.1, 3, 5 and 6, and the plagal harmonies, most obviously in No.2. The Opus 73 songs are intrinsically linked together because they all belong to the same tonal world. Each of the songs is supported, at least in part, by some form of pedal point, which lends a sense of tonal anchorage. The pedal features of Nos.1, 3, 4, 5 and 6 all seem to resound with something of the fatefulness of the bell-like chiming of the recurring bass Fs which underpin the whole of No.2.

In the Opus 73 songs, Tchaikovsky takes the notion of key stasis further than ever before. In No.1 the whole of the first section is based largely around E major (up to bar 18). Thereafter the tonal centre shifts to C# minor, where harmonies generally alternate between tonic and dominant chords. No.2 takes up this idea, though it revolves largely around two alternating chords throughout: tonic (minor) and subdominant. No.3 is based around the chord of Ab major all the way through, whilst No.4 revolves almost exclusively around E major. Apart from around ten bars in the middle of No.5 (the 'development' section) this song again operates mainly around Ab major, linking it firmly to No.3 in this respect. Variety is typically provided by the colourful use of accented dissonance, appoggiaturas or passing notes, counterbalanced by strong pedal points. No.6 however, is the most static, harmonically-restricted of all of our songs. The key of A minor predominates. Only six bars contain clear references to other key areas. This time the tonic chord alone holds the key to the work. This chord governs a full twenty-three of its thirty-three bars. Once again, No.6 provides the most extreme example of the stasis found in the preceding songs. The notion of limiting harmonic development for effect also features prominently in Tchaikovsky's roughly contemporary Sixth Symphony. In the first movement of that Symphony, for example, Pyotr Il'ich devises an entire 'second

subject in which harmonic movement remains minimal and harmonic thrust is nil, for it is supported by little more than a decorated D major triad...'<sup>92</sup> Even the tonal language in these songs seems to link them to the composer's final morbid symphony. Now we shall explore in greater depth those *melodic* motifs which link the songs.

### *Melodic Fate motifs*

Fate motifs occur in many of Tchaikovsky's important works, including his songs. Despite this, David Brown highlights the presence of only two instances of an important Fate melody in the Opus 73 songs: the 'mediant-to-dominant move' at the end of No.1 (which is underpinned by fate-related harmonies) and, in No.6, a final six-note descending motif.<sup>93</sup> Both are six-note conjunct patterns. The latter is almost identical to a famous fate contour which first appeared in the opera *Eugene Onegin* (1879).<sup>94</sup>

Brown reminds us that, 'to conjure novelty from existing shapes was patently second nature to Tchaikovsky...'.<sup>95</sup> Pyotr Il'ich was adept at presenting Fate motifs in different guises. Lensky's 'coming day' aria from *Onegin* (quoted above) is particularly important in anticipating the figures at the end of Opus 73, No.1. Lensky's motif is immediately answered by a rising conjunct figure in the accompaniment. This pattern clearly foreshadows the six-note rising figure which emerges in the piano part at the end of our No.1:

---

<sup>92</sup> Brown, D., *op. cit.*, volume 4, p.448.

<sup>93</sup> Even though David Brown is correct in asserting that the coda of No.1 is associated with the 'mediant-to-dominant move', the figure there appears in reverse ('dominant-to-median'). See page. Brown, D., *op. cit.*, volume 4, p.463/4; and p.432/3.

<sup>94</sup> See Ex. 2-3. The former example too (from the end of No.1) is closely related to both the No.6 version and the original *Onegin* theme.

<sup>95</sup> Brown, D., *op. cit.*, volume 4, p.431-2.

Ex. 4-58 (a) Fate motif, *Eugene Onegin*: Lensky's aria (note accompaniment)<sup>96</sup>

Cl. a tempo

1 cress.

a' piēna toce

Что день грядущий мне го-то-вит? Е.

pizz.

p

pizz.

p

[What has the coming day in store for me?]

Ex. 4-58 (b) Fate motif, No. 1 (last six bars)<sup>97</sup>

tempo I

san!...

p

p

dim.

pp

In No. 1 the mediant-to-dominant move is disguised<sup>98</sup> by its upward movement but is decoded by reference to the very next bars, where the pattern reverts

<sup>96</sup> Also quoted as Ex. 2-4.

<sup>97</sup> Also quoted as Ex. 4-48.

to its original descending form. This helps us to connect the rising theme with the falling one, so identifying the ascending version too as a variant of our Fate motif. Furthermore, these melodic fragments in No.1 are accompanied by Fate-soaked harmonies based on the German 6th.

Precisely because of the overt links between Fate-associated passages in earlier works, those themes at the end of No.1 and No.6 that David Brown highlights take on strong associations with the idea of death. These themes connect the two songs, paralleling the particularly strong linkages between the two original Rathaus texts 1 and 6.

The six-note Fate motif is also linked to the germinal figure which gives rise to the main melodic themes of the entire set, as we shall see. No.1 begins with a highly influential chromatic fragment, which develops organically in different guises in different voice parts from song to song. It undergoes radical transformation as even the number of notes in the group is altered. Each successive song adapts this basic thematic idea, though this pattern returns sometimes obscurely in each song. Each song in turn delivers its own subtle interpretation of this scalar theme, now in rising, now in descending forms.

The first two bars of No.1 immediately expose a pattern of four conjunct falling notes in the right hand of the piano part. The intervals between them consist of *three semitones*. It is useful perhaps to interpret this semitonal motif as a contraction of our six-note Fate theme. In *Eugene Onegin*, Tchaikovsky reduced the prevalent six-note motif to a dramatic semitonal frenzy in the final bars: Brown suggests that 'the very last desperate sounds of the whole opera are like a final allusion to this motif, its intervals now cramped into semitones'.<sup>99</sup> In this way the relationship between the original Fate theme and the semitonal version of it is hinted at. Similarly, the semitonal

---

<sup>98</sup> It is also reversed to become 'dominant-to-median' in bar 27. David Brown describes the section as follows: 'Here the piano postlude is new, dwelling on the mediant-to-dominant move of that most basic form of that most basic of Fate themes, though this time placing more emphasis upon the rising scale [bars 25-32]'. Brown, D. *op. cit.*, volume 4, p.463.

<sup>99</sup> Brown, D., *op. cit.*, volume 2, p.209. This author then goes on to describe this semitonal theme as a 'conflation of the two fate motifs [*fate embraced and fate in prospect*]'.

passage of No.1 can also be said tentatively to be linked to our original six-note Fate theme.

Ex. 4-59      End of *Onegin* (triplets)

*a2* Vivace (♩=144)

The musical score is written for piano and voice. It begins with a tempo marking of *Vivace* (♩=144). The piano part consists of multiple staves with complex triplet patterns. The vocal part, marked 'Он' (He), includes the Russian lyrics 'убегает' (is running away) and 'Завязес' (Zavyazes). The score concludes with a final piano section marked 'Vivace (♩=144)' and a page number '400'.

Furthermore, the outline of another trademark Fate theme, that which Brown calls the 'fate in prospect' theme of *Eugene Onegin* (a recurring theme, which suggests a sense of 'Tatyana's destiny as she envisaged it in her imagination'<sup>100</sup>), is essentially semitonal. In this way, it too links subtly with this opening theme of No.1:

Ex. 4-60 'Fate in prospect' theme

[But, so be it! Henceforth I entrust my fate to you!]

In this passage, the basically conjunct chromatic descent occurs first on the words 'Henceforth I entrust my *fate* to you!'. This semitonal pattern raises the spectre of Fate in its own right.

This type of fate-ridden chromatic pattern also appears, for example, in the first four conjunct falling semitones of the first subject section of the Fourth Symphony.

100 Brown, D., *op. cit.*, volume 2, p.199. This theme is itself linked to a fate motif in Bizet's *Carmen*, an opera which had so impressed Tchaikovsky. Also, see Ex. 4-46.

Ex. 4-61 Fourth Symphony, first movement, first subject, bars 27-32.

**Moderato con anima. (♩. ♩. In movimento di Valse)**

The musical score is arranged in two systems. The first system includes parts for Cor., VI. I, VI. II, Vle., Vlc., and Cb. The second system includes parts for Fg., Cor., VI. I, VI. II, Vle., Vlc., and Cb. The tempo is Moderato con anima, and the meter is 3/4. The key signature has one flat. The score shows the first subject starting at bar 27 and ending at bar 32. The first subject is characterized by a chromatic progression in the strings and woodwinds. The score includes dynamic markings such as *p* and *cresc.* (crescendo).

The chromatic progression at the beginning of No.1 is therefore already rich in association with no fewer than three established Fate motifs (the compacted six-note Fate theme; the 'fate in prospect' motif; and the Fate theme from the opening of the Fourth Symphony). This semitonal germ goes on directly to feed the opening bars of Nos.2, 3 and 4, and to influence the melodies of Nos.5 and 6, again in modified forms. This thematic idea is interwoven into different voice parts in the different songs. It recurs in disguised forms. The following overview shows how this pattern appears at critical moments of each.

No.1 opens with this semitonal germ, which develops organically throughout No.1 and infects all of the other songs in turn:

Ex. 4-62      No.1, bars 1-2

Andante non troppo (♩=66) *p*



Мы си - де - ли с то

No.2 extends this pattern again in descending form as the core of its opening germ:

Ex. 4-63      No.2, bars 1-3

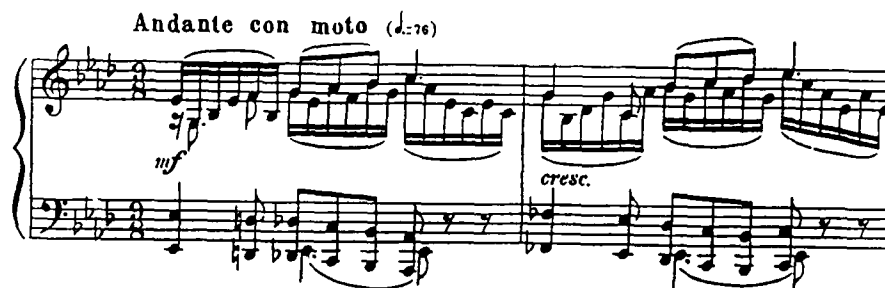
Adagio (♩=44)



No.3 transfers the descending six-note theme to the bass lines of the piano part, again, significantly from bar 1:



Ex. 4-64 No.3, bars 1-2



As the left hand line of No.3 *descends* with our Fate motif, a six-note *rising* pattern sounds simultaneously in the right hand part. This right-hand figure is partly obscured by the accompanying decorative flourishes, but nevertheless presents a fresh interpretation of the self-same motif. This new offshoot again becomes influential within the song and within the set as a whole.

No.4 makes use of the associative relationship between the simultaneously-sounded falling and rising motifs of No.3 and immediately presents a rising theme, which by extending the metaphor is now clearly allied to the original descending six-note Fate theme. An exact reference to the three semitones pattern is delayed, however, until bars 19-20, where it occurs, somewhat hidden, in the left hand of the piano part:

Ex. 4-65 No.4, bars 19-20 (bass line)



The seminal chromatic figure also features in this No.5. Once more it is disguised. This time, it appears in *rising* form, again in the left hand of the piano part (G-Ab-A natural), in bars 27-28.

Ex. 4-66 No.5, bars 27-28



Similarly, No.6 visits this defining motif only once. It underpins the deeply symbolic passage 'The poplar tree looks in at the window' (bars 9-10), again in the left hand of the piano part.<sup>101</sup>

Whenever the organic and highly influential (semitonal<sup>102</sup> or six-note) Fate themes appear, they alert us to particularly telling (or paradoxical) moments within the songs and create important musical links between the songs. No.6 stands out in its overt use of the pure mediant-to-tonic Fate theme (C-B-A-G-F-E),<sup>103</sup> though both the introduction and the coda of No.5, for example, contain possible references to this figure, obscured within general scalar movement (bars 6-7 and bars 40-41: C-Bb-Ab-G-F-Eb).

In addition to the Fate motifs already described, the openings of the songs are characterised by further overt thematic linkage. Again scalar patterns feature, once more raising the spectre of Fate. The strong rising opening melodies in the right hand of the piano parts of Nos.3, 4 and 5 are clearly interrelated. The figure below shows this consistently conjunct pattern and highlights the steady semitonal rise in the positions of the opening motifs from song to song (No.3 starts on Eb; No.4 on E; No.5 on F).

<sup>101</sup> See pp.170-2.

<sup>102</sup> The interval of the semitone also influences the harmonic development of the songs. Sometimes it even governs the space between the songs. That is, the note 'E' lingers from the top of the piano part as the last note of No.1. No.2 then starts with the solo note 'F', a semitone away. On one occasion, keys that are a semitone apart are juxtaposed from song to song No.5 ends in Ab major: it links directly into No.6, which starts in the key of A minor, a semitone higher.

<sup>103</sup> See p.182.

Ex. 4-67      A comparison between the opening melodic lines of Nos. 3 - 5

No.3	E $\flat$	F	G	A $\flat$	(B $\flat$ C )
No.4	E	F $\sharp$	G $\sharp$	A	(A $\sharp$ B )
No.5	F	G	A $\flat$	B $\flat$	

The opening melody of No.3 is strong. Those of Nos.4 and 5 are reinforced by octave doubling. Nos.3 and 4 are clearly linked as both begin with the rising pattern 'tone - tone - semitone'. Even though the introductory motif of No.5 is not an exact transposition of this established common set of intervals, its relationship to them can never be in doubt. By altering this progression slightly, Tchaikovsky has followed the familiar pattern of representing connecting materials in ever new guises. It is significant that in No.3 the opening phrase rises by a major 6 $th$ , in No.4 it rises a perfect 5 $th$  and, again, following this 'sequential' pattern, No.5 rises by just a perfect 4 $th$ . The commonality of the opening melodies in each of Nos.3, 4 and 5 emphasises their centrality as pivotal songs within the set. It does so exactly in line with the structures and positions of the original poems within their own set.

Further formal linkages are effected when the opening themes of Nos.3 and 5 grow into their respective opening vocal melodies. Both songs contain threefold melodic sequences, whilst No.4, sandwiched between them has, a similar-but-different corresponding section:

Ex. 4-68 (a)    No.3, opening vocal melody, bars 5-8.

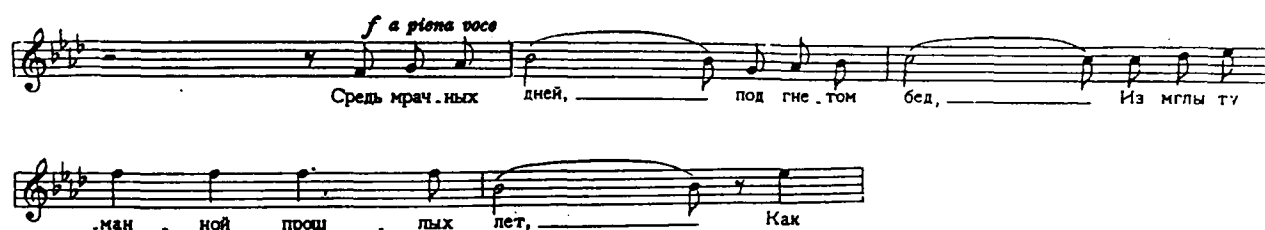
*a piena voce*

В э - ту лун - ну - ю ночь, в э - ту див - ну - ю ночь,  
В э тот миг бла - го - дат - ный сви - да нья,

Ex. 4-68 (b) No.4, opening vocal melody, bars 5-8.



Ex. 4-68 (c) No.5, opening vocal melody, bars 10-14.



As scalic figures abound, it will be useful to draw together some examples of the more extended use of such patterns across the set. No.1 contains many stepwise patterns, as have been described. The near two-octave descending melodic minor scale in the left hand of the piano part is a particularly significant example of its type (bars 22-25). It is counter-balanced by a faster, rising form of the melodic minor scale in the same passage in the right hand of the piano part. No.2 is based almost entirely on rising and falling conjunct fragments, though the introduction provides a good example of a more extended scalic figure. No.3 lengthens its opening scalic pattern, for example, in the left hand of the piano part in bars 7-8, where there is a set of eleven successive conjunct descending notes. In No.4, the predominating stepwise patterns of the melodies go on to influence, for example, bars 17-18 and 19-20, where diatonic and chromatic figures are juxtaposed in the left hand of the piano part. No.5 uses quite long patterns of conjunct notes. In bars 14-17, for example, the left hand part descends by step over nine notes, disguised by appoggiaturas, whilst bars 22-26 repeat this pattern (with a deviation at the end to produce a set of ten such notes). Rising and falling stepwise figures also dominate the last verse. No.6 cramps these scalic patterns into semitones, again in the left hand of the piano part, for example, in bars 7-9. Not only are the melodic themes of the songs largely based on scalic

fragments, then, but the set also sometimes contains extended series of scalar patterns buried in different parts of the texture. These themes are at once linked with the scalar six-note Fate motif and the seminal chromatic theme. These *death* mottoes are subtle but all-pervading.

Another melodic contour which influences our songs and which is imbued with a fateful subtext is that of the interval of a third. Earlier Tchaikovsky had used patterns based on major or minor thirds to evoke the concept of Fate. For example, in the song *The corals*, the seminal *minor* thirds of the opening passage go on to infect later sections, notably the 'leitmotif of *inevitability*' which appears in the vocal part in the fourth section, in what Al'shvang calls its 'classical form'.<sup>104</sup> In this section (bars 73-74) the melody alludes to a major third theme which prominently uses the notes B - B - B - G, notes which Al'shvang reminds us evoke the hugely influential Fate motif at the opening of Beethoven's Fifth Symphony. Later in the same section of that song, the composer returns to and uses the notes C# - C# - C# - E - C# (bars 77-78), and F# - F# - F# - A (bars 83-85).<sup>105</sup> In the Opus 73 songs, these types of fateful thirds reappear. For example, in No.1 swirling major thirds dominate the opening vocal germ. No.6 revolves concentratedly around a similar, now minor third melodic pattern.<sup>106</sup> Where these patterns of thirds occur, they tend to highlight particularly fateful moments. It is interesting to note that there are *three* soundings of the third in both of these themes in Nos.1 and 6, just as in the opening Fate motif of Beethoven's Fifth Symphony.

---

<sup>104</sup> Al'shvang, A./Abraham, G., *op. cit.*, p.221.

<sup>105</sup> c.f. Opus 6/1: similar looping intonations around the same notes E-C#. These notes also begin the vocal line for 6/3, for example. At these crucial moments Pyotr Il'ich typically further enhances the fateful effect by employing repeated monotones.

<sup>106</sup> These fate-imbued patterns govern a range of Tchaikovsky's earlier songs: our No.6 is prefigured by a similar minor third pattern at the beginning of 6/2.

Ex. 4-69 (a) *The corals*, bars 70-85 (note bars 73-4, 77-8 and 83-5).

свист - нуд с нит - кой ко - роль - ков. И не спра - ши - вал я

бро - да, га - ти и - ли мо - ста... Звон у на - ше - го при -

- хо - да: люд ва - лит с по - го - ста... И кри - чат мне вся гро - ма - да

сот - ней го - ло - сов: „Ган - на там - и ей не на - до

*meno mosso*

Ex. 4-69 (b)

No.1 (bars 1-3)

Ex. 4-69 (c)

No.6 (bars 5-6)

In a number of works, Tchaikovsky also uses 'sighing' motifs constructed out of the simplest of moves - from one note, to a single tone below- to create the impression of Fate. Examples appear in songs such as *Do not believe, my friend* (6/1, e.g. bars 27 and 37 on the words 'full of suffering' and 'waves' [of emotion]: this pattern is taken up, significantly by the piano part, dominating the codetta) and the popular *None but the lonely heart* (6/6; for example, in bar 52 on the word *strazhdu*: 'I suffer'). The Opus 73 songs make great use of the appoggiatura to create fateful sighing effects on a number of occasions. These appoggiaturas infect all of the Opus 73 songs in turn, highlighting profound moments within each, and affecting the mood of each. Suspensions or appoggiaturas neatly link the opening phrases of each song and also feature significantly in the codas of *all* of the Opus 73 songs. They serve to confirm the cyclical construction of these miniatures on yet another level. When they occur, they resound with subjectivity. In his thesis *Mahler and the crisis of*

awareness, the musicologist Dr. Peter Franklin suggests that the appoggiatura characteristically portrays the *central 'I'* in music. Dr. Franklin views the appoggiatura, as used by many late nineteenth-century Romantic composers, as symbolising the essence of self, subjectivism and individual feeling. In the analysis of No.6, in particular, we saw how such appoggiaturas resound effectively with Tchaikovskian subjectivity.

Short passages constructed around the repetition of single pitches form the basis of another melodic Fate motif which impacts upon our songs. *Eugene Onegin* again provides us with a precedent for this, for example in the passage where Onegin himself says '...my solitude, in which a bloodstained phantom appeared to me every day':

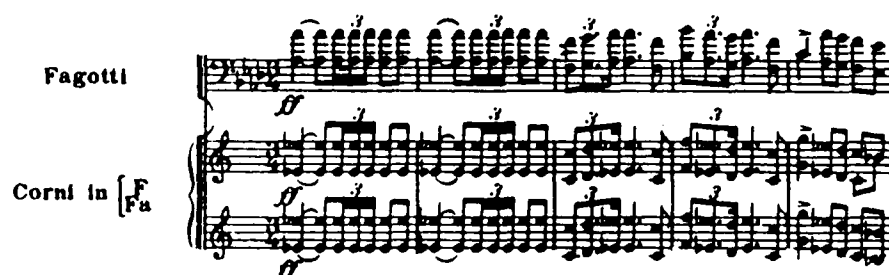
Ex. 4-70 Repeated notes, *Eugene Onegin*, Act 3, Scene 1, Onegin:



These repeated notes, together with the harmonic tensions and angular contours of the accompaniment, show Onegin in torment over the death that he has just caused. Another important passage in which Tchaikovsky leads us directly to connect the idea of Fate with repeating single-pitch patterns occurs in the Fourth Symphony. The whole of this work grows out of the following pattern of repeated tones, representing Fate itself. (This theme also uses the fateful interval of the third):-

Ex. 4-71 Symphony No.4, opening, repeated notes, bars 1-5.

*Andante sostenuto*





The Opus 73 songs sometimes express important ideas precisely at those moments which are given over to repeated single-tone melodies, leading us to investigate these passages thoroughly. The climactic plea of No.1 (bars 24-5) is a good example of the recitative figure and is essentially a plea to the protagonist-self. Conversely the pleas at the climaxes of Nos.2, 3, and 5 involve octave shifts (No.2, bars 18-19; No.3, bars 24-25; No.5, bars 30-31). Now they are pleas to a beloved. No.6 has a combination of both of the above contours, as octave displacement gives way to repeated tones in bar 23, and again the German 6th chord accompanies the plea itself (bars 26-27). Here the plea is to a beloved, but in the presence of God. Again, it seems that No.6 takes the essence of the preceding songs and develops the theme one step further.<sup>107</sup>

No.1 uses repeated tones each time the main message 'And I said nothing...' is uttered (e.g. bars 8, 15, 25).<sup>108</sup> The piano accompaniment becomes dominated by repeated note passages from bar 17 to the end. These repeated notes are delivered fanfare-like at bar 17, interrupting the flow of the first half of the song to herald an altogether new mood. (These notes at once function as thirds in the key of E major and fifths in the incoming key of C# minor, and as such help to establish this new key). At this moment one can almost hear echoes of the brassy Fate motif at opening of the Fourth Symphony.<sup>109</sup> No.2 delivers the fatal bass bell-like patterns on repeated piano octaves F in every bar of the song.<sup>110</sup> As is the case with all of the songs (except No.1), repeated tones draw each work to a fateful close. No.3 returns to this motif to highlight the phrase 'The willows bow down and whisper amongst themselves'. This phrase is one of the 'most strongly connected' phrases which so securely linked the texts and which gave rise to the colour-coded Appendix 11 and

---

<sup>107</sup> The plea sections of the different songs are sometimes related in their use of augmented chords, coinciding with an unusually static (recitative-like) vocal line - articulations on a monotone, or octave displacements.

<sup>108</sup> Compare this message with the text 'And I did not ask [the ford]...' at a similar moment of tone repetition in *The corals* (28/2, bars 73-74), see Ex. 4-69 (a).

<sup>109</sup> See Ex. 4-71, above.

<sup>110</sup> See analysis of No.2, p.125.

the graph in Chapter 3 (Figure 1, page ninety-five). In No.3, bars 23-24, repeated tones emphasise the 'mysterious distance' described in the text. As in No.1, this important motif is supported here at its close by an octave drop in the vocal line, which reinforces the sense of 'distance' described. In bars 28-29 repeated notes evoke a fateful atmosphere, supported by the words '[Bring us another day of] longing and sadness'. That is, the vocal part of No.3 finishes poignantly on this emotive and reflective repeated-note pattern. Here again this motif is located at a prominent and richly symbolic juncture. No.4 makes extensive use of repeated notes throughout its accompaniment but delivers its recitative-like monotones in the vocal part only in bars 7 and 23. In the earlier bar, this fate motif occurs within a reference to Rathaus's all-pervading 'colour' (*shades of light*) theme on the words 'Gently gilding [the blue of the sky]'. In the second example, this motif serves again to reinforce the message of another section of the 'most strongly connected' word list. This time the words with the root '...*klon*...' receive this special treatment. It may be just another coincidence, but the commonality of the roots of the words *naklonias*' (which appears in bar 15 of No.3) and *sklonilas*' (No.4, bar 23), provides the impetus for further musical thematic investigation. Both ...*klon*... words are set to repeated notes in the vocal melody, thus drawing the concepts neatly together.

Ex. 4-72 (a) No.3, bar 15.



Ex. 4-72 (b) No.4, bars (22 and) 23.



No.5 uses repeated tones in the vocal part only briefly, underlining the fateful passage 'I am with you again' (bar 21). In bar 13 the repeated-note passage extends the metaphor of Fate and Time (on the words 'out of the misty haze of years gone by'), further linking the songs together. As with all the major thematic and structural trends within the songs, No.6 again takes this theme further, repeating the note seven times. In bars 11-12, these repeated notes again highlight the *colour/light* theme ('all lit up by the moon'). In bar 23, a single-pitch pattern again evokes the theme of *lack of communication* (as it did in exactly the same way in No.1), now on the words 'I cannot begin to communicate to you [all that is happening to me]'. In these ways, this particular Fate motif serves subtly but surely to link the songs musically at just those moments where the original texts were linked.

As has been intimated above, the use of octave leaps in the voice part occasionally coincides with patterns of repeated pitches. This happens, for example, in Nos.1 and 3 at moments of particular thematic importance. Octave leaps appear at the climax of each of the songs in turn, at the moments of greatest intensity. Sometimes this interval adds considerably to the physical representation of Distance, as Tchaikovsky subtly employed it at moments of particular isolation or lack of communication in the respective texts. No.1 uses octave drops at moments of *lack of communication*, as has been seen. This interval also comes to prominence in the piano part at bar 10, where disturbing octave rumblings mark the end of verse 1 and foreshadow the beginning of the 'storm scene'. Mirroring the octave fall in the vocal part in No.1, bars 8-9, the voice part descends by an octave from F' to F in No.2, just

as the text speaks of the heart being 'gripped by incomprehensible powers' (in bar 7). This raises speculative links between the two examples. Perhaps the *incomprehensibility* of the latter example is coloured by the *lack of communication* of the former. The opening vocal motif of No.2 is unleashed a full octave higher in bars 18-19 in the hysterical climax to this song. No.3 confirms the authenticity of our Distance motif hypothesis in the device of the octave leap. In bars 24-26 the 'mysterious distance' of the text is exactly paralleled by the physical distance of this octave drop. The word 'distance' is underpinned by the 'distant' octave interval used in the vocal line. This motif is immediately followed sequentially by another falling octave on the word 'beloved'. It is at this moment that we realise that it is the beloved who is actually *distant*. The ethos of Distance in the first octave drop impinges directly on the underlying meaning of the same pattern in the following bar. The Distance theme itself has graphically told the *truth* of the matter through the music. The truth of the isolation and failure-in-love theme comes to the fore. Tchaikovsky's search for the truth in the poetry has been fully discussed in Chapter One. His fascination with musical truth is in evidence here. No.4 continues the analogy and again employs falling vocal octaves in bars 17 and 18 on the words 'shades' and 'sounds' [of night]. Not only do these patterns again highlight the textual themes of the set of poems, but they also link strongly to the final octave drop at the climax of this song. Here in bar 28 the soloist drops dramatically down an octave on the words 'On this night with you!'. Far from evoking the success-in-love happiness of the words of this song, the music again tells the truth of the matter. The octave fall recalls the Distance theme. This mingles with the earlier Night imagery of the same song, highlighting the real *distance* between the two lovers. No.4 is not really about a successful loving encounter for Tchaikovsky at all. The joy of love is again, typically, tainted. In No.5, the musical distance theme colours the text 'the look in your eyes shines on me' as another octave drop occurs in bar 17. Again located prominently at the climax of this song, a final octave drop taints the phrase '[and once more I

passionately want to live] to breathe you in [to love you!]''. The simple terseness and economy of No.6 debars reference to an interval as large as an octave. By now, Tchaikovsky has gone beyond Distance in human terms. This song exists in an altogether different realm.

It was Tchaikovsky's complete, sophisticated understanding of the original texts which led him to recognise the deep linkages that exist between the openings of all these poems. It also enabled him to respond with such empathy, connecting these songs so surely with one another. Just as the poetic texts connect on so many different levels of analysis at this point, so too do the musical settings.

The widespread use of melodic, harmonic and textural linking devices clearly unites and underpins all of the songs. The most notable are the organic Fate-associated motifs, which have frequently acquired enhanced levels of meaning through their connections with the themes or moods of earlier works. Just as Rathaus's texts were imbued with multiple layers of meaning, so the Tchaikovsky settings are similarly deeper and more meaningful than might at first be thought. Not only is the 'rhythmic and dynamic momentum' of each song 'allowed to carry over to the next', but the thorough preparation, development and conclusion of these thematic ideas surely connects song with song. The thrust of the cycle, as it develops, reflects the original structures of the poems. Here again there are particularly strong, multi-levelled, connections between Nos.1 and 6. The linchpin texts (3 and 4) also emerge as linchpin songs. The cycle is prepared at the beginning of No.1, develops in various ways through the set, coming 'full circle' to finish. The way in which No.6 serves to sum up the techniques and processes of the whole set, in its most highly distilled form, has an air of finality. The death-related symbolism of the last verse and coda, linking specifically to Tchaikovsky's signature-in-music, requires further investigation.

It seems that these songs are rather more significant than has previously been supposed. The Fate motifs which play such an important role in all of the songs in the set seem to take on even more importance in relation to the final song. The subtle

statement of the six-note personal-death Fate Motif at the end of No.6 is a key to understanding both the song and the set. Here again, the composer parallels the cyclic procedures and other techniques of the original poetic texts, going to their hidden heart, within the music.

Arnold Al'shvang is correct when he asserts that the Opus 73 songs are 'full of intimate lyricism, psychologically true, [and] human'. However, he is quite wrong to suggest that they are 'full of ardent love for life'.<sup>111</sup> He proposes that:

'The composer, not infrequently agitated by weariness and oppressed by suffering, *never sank into sombre abysses of despair in his creative work\**. He constantly strove toward an optimistic acceptance of life. For his music is born of a living acceptance of reality, of a passionate desire for the highest and of belief in the highest.'<sup>112</sup>

[\* My emphasis]

The Opus 73 songs, however, do indeed reflect precisely those 'sombre abysses of despair' into which Pyotr Il'ich fell, particularly toward the end of his life. We shall consider Tchaikovsky's state of mind in his final year in the next chapter. These songs are full of torment. No.6 is so final and so deeply sad that it is almost unbearable. Paradoxically, however, these songs also do show a striving for 'optimistic acceptance of life'. David Brown goes further, saying that in No.6 'after longing has come tempered *resignation*'.<sup>113</sup> This concept of resignation is one to which we shall return.

As there seems to be evidence to support the hypothesis that the Opus 73 songs link Tchaikovsky with the notion of Death, it is logical to explore a range of primary and secondary source materials in search of clues as to the nature of the composer's state of mind at this time in his life. The fact is that Tchaikovsky died about six months after the completion of this set of songs. These were his last

---

<sup>111</sup> Al'shvang, A. in (ed.) Abraham, G., *Tchaikovsky: a symposium*, op. cit., p.204.

<sup>112</sup> Al'shvang, A., op. cit., p.204.

<sup>113</sup> Brown, D., op. cit., volume 4, p.465.

completed works. It is well known that the circumstances of Tchaikovsky's death are shrouded in mystery and that several conflicting accounts of the series of events leading up to his death exist. Chapter Five will set out a case for considering the composer's death in the light of new evidence and hypotheses. In doing so, it will suggest that the *Six Songs*, Opus 73, are more profound and important than has hitherto been recognised.

## CHAPTER 5

### *The Six Songs, Opus 73: Tchaikovsky's farewell*

There is a great unresolved debate about how and why Tchaikovsky died. Biographers such as Alexandra Orlova, Alexander Poznansky, Anthony Holden, David Brown and Malcolm H. Brown have painstakingly investigated the evidence available to date, unravelling the mystery of the circumstances surrounding the composer's demise. All concede, however, that matters are far from conclusive. Oral or documented evidence of individuals is sometimes contradictory. Decisive evidence is missing. Poznansky sums up his position by saying that, 'Any jury today, forced to deliberate on this peculiar case...and presented with the pack of rumour and hearsay assembled by some biographers, would almost certainly render a verdict of *not guilty* for lack of proof'.<sup>1</sup> He concludes that if one were to conduct an inquest into the composer's death today, 'provided that it were impartially conducted and all the pros and cons carefully weighed, the coroner's report is ... predictable: death by natural or accidental causes'.<sup>2</sup>

This chapter will provide a brief summary of the findings of the biographers Poznansky, Holden and others and will then provide further information to improve the quality of the debate, in an area where commentators have hitherto assumed it to be lacking.

#### *The debate so far*

Some scholars consider that Tchaikovsky was condemned to death by a so-called court of honour, associated with the composer's *alma mater*, the School of Jurisprudence in St. Petersburg. It is alleged that the composer was persuaded to commit suicide rather than to be exposed as a homosexual, possibly as the lover of a

---

<sup>1</sup> Poznansky, A., *Tchaikovsky's last days: a documentary study*, Clarendon Press (Oxford, 1996), p.221.

<sup>2</sup> *Ibid.*, p.221.



prominent aristocrat. This story mysteriously emerged several years after Tchaikovsky's death and was told by Alexander Voitov, an amateur historian of the School of Jurisprudence, who was born three years after Tchaikovsky died. His story suggests that the aristocrat Alexander Stenbock-Fermor<sup>3</sup> was the young man in question. The account has been propounded by the biographer Alexandra Orlova and is well known.<sup>4</sup> In order to take his own life, it is possible that Tchaikovsky may have drunk water contaminated with cholera. Alternatively, he may have taken (or have been given) arsenic: the symptoms of arsenical poisoning are ostensibly similar to those of cholera. Holden has even uncovered one rumour suggesting that Tsar Alexander III gave Tchaikovsky the choice of shooting himself or of taking arsenic in order to escape the shame of exposure as a lover of a member of the Imperial family itself - the Tsar's nephew in some accounts, the Tsar's own son in another.<sup>5</sup> There is even a rumour that the Tsar personally gave Tchaikovsky a pistol and a ring containing arsenic so that he would be well-equipped to do the deed.<sup>6</sup> Some allege that, instead, the Tsar ordered the assassination of the composer by poisoning.<sup>7</sup> Yet another rumour suggests that Modest Tchaikovsky could even have killed his brother as an act of revenge for 'stealing away his lover Lucien Guitry'.<sup>8</sup> Another theory proposes that Modest or Anatolii themselves conspired to make their brother commit suicide in order 'to save the reputation of the Tchaikovsky family'.<sup>9</sup> Alexandra Orlova proposes that 'all his life Tchaikovsky lived in fear of people learning his secret', continuing: 'not that people didn't know, they did. But there was no fuss made over it; he was apparently forgiven everything. Still, to start a court case involving Tchaikovsky would have meant scandal, not only for Russia but for the whole world.

3 Poznansky attests that genealogical records show that Alexander, son of Count Vladimir Stenbock-Fermor, is the only young man who could conceivably fit the framework of the court-of-honour theory (*ibid.*, p.214).

4 Orlova, A., *Tchaikovsky: a self-portrait* (Oxford, 1990).

5 Holden, A., *op. cit.*, p.374.

6 *Ibid.* (oral trad.).

7 Poznansky, A., *Tchaikovsky's last days, op. cit.*, p.vi.

8 Holden, A., *op. cit.*, p.375.

9 Poznansky, A., *Tchaikovsky's last days, op. cit.*, p.vi: presumably from the shame of exposure as a homosexual. Modest may have been especially fearful as he too was homosexual.

He was the pride of Russia and the most popular composer in the world'.<sup>10</sup> She is clear that formal exposure would indeed have caused more shame than Tchaikovsky could have borne. Further speculation involves the suggestion that Tchaikovsky could have contracted cholera through a homosexual encounter with an infected individual ('rough trade') from the street.<sup>11</sup> Equally, some believe that he could have contracted cholera purely by accident and therefore have died from natural causes. Xenia Iurievna Davydova, daughter of Tchaikovsky's nephew, Iurii L'vovich Davydov (1876-1965), 'has insisted that the kidney failure hereditary in the family (and from which her father...died) was responsible'.<sup>12</sup> There have been so many different rumours and counter-rumours that the truth is almost impossibly obscured. It is feasible that additional archival evidence from contemporary witnesses may have survived, and that new evidence may come to light in the future,<sup>13</sup> so revealing more of the truth surrounding the composer's death. In the meantime, the 'jury is still out' considering the two antithetical positions: Tchaikovsky committed suicide; or Tchaikovsky did not commit suicide.

Alexander Poznansky's book *Tchaikovsky's Last Days* analyses perhaps the fullest range of theories surrounding Tchaikovsky's death to date. He maintains that he 'demonstrate[s] beyond any reasonable doubt that Tchaikovsky died from the complication of cholera'.<sup>14</sup> He discusses the 'nonsense inherent in the 'court of honour' story',<sup>15</sup> going on to say that, 'no trial could have conceivably taken place'.<sup>16</sup> Further, he points to 'conclusive evidence against any attempts at cover-up':<sup>17</sup> that is, on examination of the facts of the case, he can find no concrete reasons for those closest to Tchaikovsky deliberately to have told untruths about the events surrounding his

10 Also quoted in Spiegelman, J., *High Fidelity*, 1981, volume 31 (2), Barrington and New York, p.51.

11 Holden, A., *Who killed Tchaikovsky?* first broadcast 7th December 1993, 'Omnibus', BBC 1.

12 Warrack, J., *Tchaikovsky*, *op. cit.*, p.264.

13 Poznansky, A., *Tchaikovsky's last days*, *op. cit.*, p.221.

14 Poznansky, A., *ibid.*, p.206.

15 Poznansky, A., *ibid.*, p.215.

16 Poznansky, A., *ibid.*, p.217.

17 Poznansky, A., *ibid.*, p.218.

untimely death. It is strange that the composer's physical death was frequently and copiously covered by regular press releases during the course of his final illness. This illness was reported on by an extraordinary number of different witnesses. Perhaps the biggest mystery surrounding the composer's death is that there really is no mystery at all. Maybe the inconsistencies within and between the first-hand accounts of Modest and the two doctor brothers who attended Tchaikovsky during his final illness arose out of genuine confusion. Poznansky concludes that there is currently no substantial evidence to support any theories other than that Tchaikovsky simply died of 'natural or accidental causes'.<sup>18</sup>

This author highlights three main routes along which the plethora of fantastical gossip emerged in the aftermath of the composer's death, gossip which has resonated in ever-increasing circles across the twentieth century.

The first hint of rumour developed along the lines that the *Pathétique* Symphony, interpreted by many as being an openly 'morbid Symphony'<sup>19</sup> after its first, powerful, posthumous performance, reflected 'unrequited love, presumably for [Tchaikovsky's] nephew Bob Davydov', the dedicatee of the work. It was rumoured that the composer committed suicide because of this 'fatal attraction'. Further fuel was added to this particular fire when Bob Davydov died of a drug overdose in 1906. This suicide theory was later spread widely by relatives of Rimsky-Korsakov.<sup>20</sup> Poznansky refers to the 'Russian public's opportunist response to the trial of Oscar Wilde in 1895'<sup>21</sup> as having an impact on the continuation and development of such rumours.

The third route of rumour-mongering surrounds the unreliable, oral evidence of Voitov, Mrs. Jacobi (wife of a key protagonist in the alleged 'court of honour trial',

---

18 Poznansky, A., *Tchaikovsky's last days*, op. cit., p.221.

19 Poznansky, A., *ibid.*, p.219.

20 Later in the 1890s, this 'fatal attraction' rumour was applied to a different person - the son of the custodian attached to Modest's apartment. This story too fails to hold water on close scrutiny. (See Poznansky, *ibid.*, p.219)

21 Poznansky, A., *ibid.*, p.219.

and one who 'witnessed' the trial from behind a door) and Alexandra Orlova, the biographer and receiver of such evidence.<sup>22</sup>

Poznansky's account of Tchaikovsky's death is scholarly and detailed, yet there remains uncertainty and speculation. Antithetically, Holden concludes that his own 'extensive researches, whilst adding considerable flesh to the bones of the 'court of honour' theory, point all but conclusively to a deliberate cover-up by Modest and his medical friends, on the wishes of the composer himself, of the truth: that Tchaikovsky did indeed take his own life'.<sup>23</sup> This biographer details how Modest's 'account of his brother's life is wilfully economical with the truth' and goes on to conclude that 'his version of his brother's death must also be treated with the greatest suspicion'.<sup>24</sup> He records major anomalies and distortions in Modest's account of Pyotr Il'ich's death and exposes serious contradictions both in Modest's story and in those of the doctors who presided over Tchaikovsky's final four-day illness. Those present could not agree even on the date, never mind the time of Tchaikovsky's death. Holden maintains that 'the only prospect that could possibly have driven Tchaikovsky to suicide - a last resort which he had contemplated more than once before - was the threat of public exposure and disgrace'.<sup>25</sup> Holden points to a number of 'distinguished Tchaikovsky exponents' who 'accept that he was a tortured figure who almost inevitably died at his own hand'.<sup>26</sup> These include the pianists Vladimir Ashkenazy and Peter Donohoe. He asserts that the most eminent biographer of Tchaikovsky, David Brown, 'now admits *no doubt at all* that Tchaikovsky committed suicide'.<sup>27</sup> In his book, *Tchaikovsky remembered*, Brown himself states that 'Tchaikovsky committed suicide and that the court-of-honour should be taken seriously, though it is certainly not proven'.<sup>28</sup>

22 See above.

23 Holden, A., *op. cit.*, p.386.

24 Holden, A., *ibid.*, p.386.

25 Holden, A., *ibid.*, p.391.

26 Holden, A., *ibid.*, p.396.

27 Holden, A., *ibid.*, p.396.

28 Brown, D., *Tchaikovsky remembered*, Faber & Faber (London, 1993), p.xv.

The musician Joel Spiegelman infamously expounded Orlova's suicide-court of honour theories in his article 'The trial, condemnation and death of Tchaikovsky', published in 1981 in *High Fidelity* magazine.<sup>29</sup> Later that year and in the same journal, the article 'Tchaikovsky's "suicide" reconsidered: a rebuttal' appeared, under the authorship of three eminent Slavic specialists, Nina Berberova, Malcolm Brown and Simon Karlinsky. This second article vehemently denounced the theories of the first, pointing to what the scholars saw as 'lacking any kind of plausibility: historical, medical or psychological'.<sup>30</sup> The trio suggested that the rumours of suicide were given credibility only by those who were not directly involved with Tchaikovsky at the time and that 'the composer's friends (such as Alexander Glazunov, Sergei Rachmaninoff [sic], the widow of Tchaikovsky's brother Anatole [sic], and the art expert who was sharing an apartment with Modeste [sic] Tchaikovsky during the events in question) were never in any doubt that he died of cholera'. The academics go on to refute Mrs. Orlova's claims as extravagant and ill-founded. They suggest that she 'bases her claim that Tchaikovsky couldn't have died of cholera on the fact that his house was not quarantined during his illness and his coffin was not sealed during the funeral services'. They reaffirm that 'the etiology of cholera was known at the time of his death' and that those present would have been well aware that the infection could be 'transmitted only by ingesting contaminated food or water, [rather than simply] by being in the presence of cholera victims'. They do not attempt to explain, however, why, for example, Tchaikovsky's drunken friend Alexander Verzhbilovich was allowed to kiss Pyotr Il'ich's dead body 'all over the head and face'<sup>31</sup> during one of his requiems, apparently to no ill effect. They conclude that 'Mrs. Orlova's "revelations" are a web of fantasy, hearsay and factual misinformation...the real scandal is the ease

29 *High Fidelity*, 1981, volume 31 (2), Barrington and New York, *op. cit.*, pp.49-51.

30 *High Fidelity*, 31 (8), pp.49 and 85.

31 Quoted in Rimsky-Korsakov, *Letopis' moiei muzykal'noi zhizni* ('Chronicle of my musical life') (St.Petersburg, 1909); reprinted as *My musical life*, Knopf (New York, 1923) (3rd ed., 1942), p.340.

with which this flimsy and unprovable construct has come to be accepted by serious scholars and musicologists'.

The continuing differences in opinion between the various biographers provide a context for the exploration of altogether new aspects of this fascinating story.

### *Further speculation*

It is tempting to interpret Opus 73, No.6 particularly, as valedictory. Here oblique references seem to be made to the six-note descending Fate motif, the death-related D minor key, and a form of Tchaikovsky's own signature in music.<sup>32</sup> It is important, however, that we do not get carried away by such coincidences. Although Tchaikovsky discussed the possibility of the existence of a hidden agenda, or *programme*, in relation to his Sixth Symphony, there is no independent documentary evidence to suggest or substantiate the existence of an equivalent sub-text for the *Six Songs*, Opus 73.

Tchaikovsky challenged interested parties to look for coded evidence of autobiographical symbolism in his music in relation to his Sixth Symphony. He wrote:-

...Whilst I was on my travels I had an idea for another symphony, a programme symphony this time; but the programme will be left as an enigma - *let people guess it for themselves\** - and the symphony will actually be called 'Programme Symphony' (No.6)...<sup>33</sup>

(\* my emphasis)

---

<sup>32</sup> See pp.71-2 and p.183.

<sup>33</sup> *Complete Ed.*, vol.17:42-3, to his nephew Bob Davydov.

It has become fashionable to speculate on the possible underlying messages held within this symphony. Again to Bob Davydov he revealed that 'the programme itself, whatever it may be, is imbued with subjectivity, and quite often during my wanderings, composing it in my mind, I wept terribly'.<sup>34</sup> Modest saw the symphony as a means through which his brother poured out his soul as if through a confessional, saying that on completion of the work, Pyotr Il'ich 'for the moment experienced the lightening which is felt by a man who has confessed to a sympathetic soul everything that has long wearied and tormented him'.<sup>35</sup> David Brown suggests that perhaps Tchaikovsky's frame of mind at the time of composition was heavily influenced by the 'store of reawakened feelings and remembered experiences prompted by his recent visit to [his childhood governess] Fanny'<sup>36</sup>... [and that these...] had primed his emotional and spiritual responses to an unusual degree'.<sup>37</sup> When the *Pathétique* was performed for the first time after the composer's death, contemporaries suggested that the adagio finale had a deeply morbid effect upon its audience. The musician and graduate of the Moscow Conservatoire, Nikolai Av'erino wrote:

... The symphony made a profound impression owing to its sombre, tragic character. There were many reminiscences of the author's moods and presentiments at the time of his composition. A prophetic character was ascribed to the symphony...<sup>38</sup>

Ivan Klimenko, then a friend of Tchaikovsky for more than twenty years, remarked that 'the general sombre mood that permeates all movements of the symphony, one may say, *smells of death* ... [In the last movement]..., the sombre mood rises to such an unbearable degree of tension that it becomes self-evident that only death the

<sup>34</sup> *Complete Ed.*, vol.17:43.

<sup>35</sup> Tchaikovsky, M., *The life of P.I. Tchaikovsky*, 3 vols. (Moscow, 1900-02), volume 3, p.601-2.

<sup>36</sup> See chapter 1.

<sup>37</sup> Brown, D., *op. cit.*, volume 4, p.403.

<sup>38</sup> Av'erino, N., *Moi vospominaniia o Chaikovskom*, ('My recollections of Tchaikovsky'), *Vozrozhdenie*, 16 (1951), pp.104-5; also quoted in Poznansky, A., *Tchaikovsky's last days*, *op. cit.*, p.200.

deliverer can stop all this torment'.<sup>39</sup> Similarly, but more subtly, it is interesting to speculate on what may possibly be regarded as the coded suggestions within the *Six Songs*, Opus 73. These and the body of circumstantial evidence which surround them invite us to investigate even further.

The main argument here falls into two categories. Firstly, there are the obscure messages evidence contained within the Opus 73 songs. Secondly, and even more speculatively, there is the circumstantial evidence of the composer's ostensibly valedictory actions in the last months of his life.

### *The evidence contained within the Six Songs, Opus 73*

Many layers of coincidence are built up by the interweaving of direct quotations of fate themes and references to deeply personal aspects of Tchaikovsky's life and works. This study has provided examples of how death symbolism tends to feature prominently in the composer's output. Had Tchaikovsky wished to communicate a sense of fateful foreboding, he could surely not have found a more effective means: the bringing together of the two messages Death and Me (Pyotr Il'ich Tchaikovsky) in the final song, *Again, as before, alone*. This song prepares us with hints of the D minor 'Death' tonality and then draws together a Fate theme directly associated with Death and the personal "[P]E[t]E[rTs]CHA" motif, Tchaikovsky's own signature in music.<sup>40</sup> These latter mottoes occur simultaneously at a crucial moment, unique in Tchaikovsky's output. It is important, however, that the significance of this moment is not over-emphasised, as the cipher theory which gives rise to such signature patterns remains unproven.<sup>41</sup>

---

<sup>39</sup> Poznansky, A., *Tchaikovsky's last days*, op. cit., p.192.

<sup>40</sup> See p.183.

<sup>41</sup> See pp.29, 68, 73-4 and 183.



It is significant that, within this song cycle, the composer makes both direct and covert references to important works which span his entire career up to and including his final Sixth Symphony. These have been discussed earlier. It is almost as if Tchaikovsky was tying together the major threads of his creative life in this apocalyptic distillation of his artistic output.

David Brown speaks of Tchaikovsky's sketching of the Sixth Symphony as having 'exorcized (or at least placated) some of those tormenting phantoms that lurked within him...'.<sup>42</sup> There is a general acceptance that the *Pathétique Symphony* draws together threads of the composer's life from an early age, as has been noted above. The *Six Songs*, Opus 73, however, are Tchaikovsky's very last completed composition, and here the sheer concentration into dense miniature, of musico-poetical ideas and feelings, backed up by the hard evidence of meaningful word patterns as well as musical cross-references, makes for an unprecedented summing-up of his entire life and career. As has been discussed fully in the main body of this thesis, a complex, multi-layered pattern of relationship and inter-relationship emerges, linking ideas symbolically and suggesting a range of hitherto hidden, underlying meanings. The possibility of such an intricate design being merely coincidental becomes less and less plausible.

The argument that the Opus 73 songs can be seen as underpinned by coded messages is afforded a certain amount of credence in light of the evidence of musical cipher-generation that was discussed in Chapter Two together with the thematic evidence of Chapter Four. We also know that Tchaikovsky was interested in devising codes within his written works. Disguised messages within letters, diary entries and other literary materials have been quoted in Chapter One. It can even be suggested that codification itself was an extremely important part of Tchaikovsky's life. Since he

---

<sup>42</sup> Brown, D., *op. cit.*, volume 4, p.460.

did use codes a great deal in different areas of his life, including his music, it seems legitimate to look for evidence of codification within the Opus 73 songs.

In a radio broadcast of 5th November 1993, a programme in a series which marked the centenary of P.I. Tchaikovsky's death, the musicologist John Warrack noted that although Pyotr Il'ich composed fewer works towards the end of his life, 'so far from being exhausted, as he had sometimes feared, Tchaikovsky might have been moving in novel directions'.<sup>43</sup> He cited the *progression* of the works *The Queen of Spades*, *Swan Lake*, *The Voevoda* and the Sixth Symphony. I would add to the list the *Six Songs*, Opus 73, claiming that these are perhaps the composer's most deeply felt, most personal expressions.

#### *The dénouement theory*

These songs, which serve so effectively to sum up Tchaikovsky's life's work, were accompanied by a set of physical actions, which could imply that at this precise time (over the last few months of his life) the composer actively sought to *tie up the loose ends of his life*. At this time, Tchaikovsky actively reflected on his past life through, for example, visiting certain close family members for unusually long periods; visiting dear friends, some of whom he had not seen for many years; re-reading letters long-since put away; and reminiscing about past times. Whilst focusing on aspects of his earlier life, he greatly reduced his compositional output and his writing in an utterly unprecedented way. Personal letters were now often reduced to summary form. No journals exist for the last two-and-a-half years of his life. Those compositions which he did produce in 1893 were concentrated and shot through with (summative) autobiographical subtexts. Tchaikovsky admitted that the Sixth Symphony, in particular, was a reflection on the whole of his life, and at the end of the work he wrote simply: 'O Lord, I thank thee!' It is as if Pyotr Il'ich sought to make

---

<sup>43</sup> Warrack, J., BBC Radio 3, first broadcast on 5th November 1993.

peace with himself by reconciling himself to his past creatively, emotionally and spiritually.

There is evidence also that Tchaikovsky sought to reconcile himself to others at this time. As well as making the visits to special friends described above, he also made efforts to make peace with those who had become alienated from him: in 1893 he dedicated works to people from whom he had become estranged. At this time, there is evidence that the composer also made efforts to put certain business affairs into better order. It seems strange that these important and often untypical visits, reflections, reconciliations, dedications and 'coda-like' actions all occur at a time when the composer was just fifty-three years old and healthy.

Pyotr Il'ich generally kept in close contact with members of his family, most often by letter, throughout his life. He visited them as often as he could, given the demands of his busy schedule of composition, concerts and tours. In the last year of his life he continued to make special efforts to see special people.

However, the general pattern of contact between brother Nikolai (1838-1910) and Pyotr Il'ich is marked in later years by well-intentioned but unfulfilled plans to meet. Visits tended to be short and to take place for specific purposes. For example, the two brothers saw each other at the Russian baptism of Georges-Léon, the illegitimate child of Tania Anatol'evna Tchaikovskaia (Bob's sister), whom Nikolai and his wife had adopted;<sup>44</sup> for Christmas Eve celebrations in 1888;<sup>45</sup> and, in order to escape an unwarranted scandal, Tchaikovsky made a four-day visit to Nikolai in July 1890.<sup>46</sup> He continued to pay short visits to him, as his schedule would allow, but visited Nikolai at his home in Ukolovo for a whole ten days from 17 July 1893. This latter visit was the more untypical as the composer was keeping himself from work that needed to be done. It is therefore plausible that Pyotr Il'ich may have made a

---

44 Georges-Léon's first baptism took place in France the day after Tchaikovsky's own forty-third birthday (8th May 1883). Nikolai and his wife adopted Georges-Léon three years later. The young child was baptised into the Orthodox Church, with Pyotr Il'ich standing as godfather, when adopted by Nikolai in 1886.

45 Brown, D., *op. cit.*, volume 4, p.173

46 Tchaikovsky had been wrongly accused of stealing a watch and went off to Nikolai's until the scandal had died down.

conscious effort to see this brother properly before he died, making a special effort as his 'relationship with Nikolay [sic] was never as close as with the twins'.<sup>47</sup>

Similarly, since the mid-to-late 1880s the composer had had little physical contact with his brother Anatolii (1850-1915). Whereas previous visits (particularly to see Anatolii and their sister Parasha in Tiflis) had been extended affairs lasting the whole summer, the 1890s saw occasional annual or biennial visits lasting an average of only four days each. These trips usually had a specific purpose, like visiting his brother in his new houses at Revel, then at Nizhnii Novgorod, then at Mikhailovskoe. Significantly, Pyotr Il'ich visited Anatolii from 22nd September 1893 for a whole week, the longest such visit for some time. The composer had been so keen to visit him that on 8th/20th August he had written:-

...Then I can come and see you and stay with you, either in the country or in town, *at least for eight days*. Golubchik\*, write so that I get your letter at the beginning of September... Where ought I to go, to Nijhny or to the country?...<sup>48</sup>

(\* a term of endearment)

He expressed a similar inevitability of meeting his brother in a letter to Bob, written that same day, saying that '...in any case we shall see each other soon'.<sup>49</sup> In fact, Pyotr Il'ich had mentioned his intention to see Anatolii that summer as early as 17/29 May, when the former was still in London. He had written that 'from Grankino I will go to see Nikolai Il'ich ... and ... at the end of the summer I intend to visit you [Anatolii] and we will then go to see Pania [their sister] together'.<sup>50</sup>

We know that Pyotr Il'ich had, three years before his death, conceived the idea of visiting all his siblings on a sort of grand tour.<sup>51</sup> It may be that the visits that actually took place in 1893 were simply a fulfilment of this plan. Alternatively, it is

47 Brown, D., *op. cit.*, volume 1, p.255.

48 *Complete Ed.*, Letter to Anatolii, 20 August 1893, Klin. Quoted from (ed.) von Meck, G., *Letters to his family: an autobiography* (New York, 1981), p.550, letter 677.

49 *Ibid.* p.551, letter 678.

50 *Ibid.*, p.541, letter 664.

51 See Brown, D., *op. cit.*, volume 4, p.284.

plausible that these visits could be interpreted collectively an act of saying goodbye to those to whom Pyotr Il'ich was closest. The truth of this hypothesis may never be known: there was no significant change to the composer's pattern of visits to his family that cannot be explained in relation to the demands of the composer's general schedule.

Despite early closeness with his sister Sasha (later, Davydova), Tchaikovsky had gradually become more distanced from her, partly owing to her subsequent addiction to drugs and alcohol. She had died in April 1891, but a year later<sup>52</sup> Pyotr Il'ich spent what turned out to be his last Christmas at Kamenka with the older members of the Davydov family (his brother-in-law Lev Davydov was away in St. Petersburg and the children were dead or elsewhere). That is, Tchaikovsky spent time with his old cousin, known to the family as *Sister* (Nastasiia Popova); Lev's mother, elder sisters; and brother, Nikolai Vasilievich Davydov. He also saw Mitia, one of Sasha's sons and found time to visit their friends the Pleskys and the Yashvils. Tchaikovsky found the experience 'painful' and 'doleful'.<sup>53</sup> Intentionally or not, though, this trip allowed him to pay final respects to these members of the extended family.

As well as continuing to visit family members in the last twelve months of his life, Tchaikovsky also journeyed to see special friends. In March 1892 Fanny Dürbach, Tchaikovsky's much-loved childhood governess, wrote to the composer inviting him to visit her at her home in Montbéliard, near Basel in Switzerland. They had not seen one another for over forty years. She was now seventy years old. Pyotr Il'ich put off making the visit until that December, and, in a letter to Modest just prior to the visit, talked about his 'phenomenal, monstrous anguish ... [which] ... recurs with every trip I make abroad'<sup>54</sup> and his utter dread of seeing Fanny. He wrote, '[I go]

52 i.e. from 5 January 1892 (Brown, D., *op. cit.*, volume 4, p.383).

53 *Complete Ed.*, volume 16a, letter 4583 to V.L. Davydov (25 December 1891/5 January 1892), pp.298-9.

54 *Complete Ed.*, volume 16b:211-12.

almost with terror, as though to the realm of death and of people long since vanished from the world stage'.<sup>55</sup> He stayed for a couple of days and later described his visit as, 'powerful, strange [and] magical: just as for two days [he] was carried back to the 1840's'.<sup>56</sup> He felt close to Fanny. They spent time talking and remembering, re-reading letters and reminiscing. He reported to Nikolai that there 'were moments when I returned to the past so vividly that it became weird, and at the same time sweet, and we both had to keep back our tears'.<sup>57</sup> This was clearly an emotional time. It was also a time when Pyotr Il'ich could relive his past and make peace with it. It can be seen as a summative visit. It takes on valedictory significance. This visit represented a big effort on the part of the composer and can be interpreted almost as a pilgrimage. It led him back into the world of childhood, bringing his life almost 'full circle'. This visit also had a profound creative effect upon the composer and can be said to have contributed to the material of the Sixth Symphony, for example, as has been discussed earlier.

Tchaikovsky also made great efforts to visit close friends on their deathbeds at around this time. The composer's lifelong fear of death has been well documented. Early poems (such as those quoted in Chapter One)<sup>58</sup> confirm that this preoccupation long preceded the traumatic death of his mother in 1854, though this tragic event fuelled his fear to the point of obsession. In the 1860s, his friend Hermann Laroche had noted that Tchaikovsky was 'exceptionally fearful of death ... in his presence one could not use the words 'coffin', 'grave', 'funeral', etc...'.<sup>59</sup> Laroche was later to document a certain relaxation in Tchaikovsky's reaction to death - noticing how later the composer was able to tell others about how his friend Nikolai Kondrat'ev had almost died in his arms in 1887. Although Pyotr Il'ich allegedly remained fearful of death, he was able to bring himself to make a special visit, in February 1893, to his

<sup>55</sup> *Complete Ed.*, volume 16b:211-12, letter 211 (*op. cit.*).

<sup>56</sup> *Ibid.*, letter 215.

<sup>57</sup> *Ibid.*, to Nikolai, Paris 22nd December 1892/3rd January 1893.

<sup>58</sup> See p.20.

<sup>59</sup> Laroche, H., *Vospominaniia o P.I. Chaikovskom* [Reminiscences of Tchaikovsky] (Moscow, 1962), p.29.

erstwhile pupil (and possibly former lover) Vladimir Stepanovich Shilovsky, when the latter was gravely ill with dropsy. Shilovsky died on 24th June/6th July that year. Before the visit, the two had been estranged for some time. Again, it is as if Tchaikovsky was overcoming all obstacles in order to reconcile himself to those who had formerly been close.

When the composer heard of the imminent death of his friend Konstantin [Karl] Karlovich Al'brecht,<sup>60</sup> he tried to get to him in time (having previously managed a visit to the very sick man in early May 1893). He was enormously upset to have missed him - he died before Tchaikovsky could get back from England. It is as though the death of so many of his friends had made him less fearful of the eternal parting. Modest tells us about the lengths to which his brother used to go, to be with his friends before they died - Kotek, Kondrat'ev and Bochekarov to name but a few.<sup>61</sup> Now, however, it seems that Tchaikovsky had developed an altogether calmer outlook upon death. We see Tchaikovsky gradually reconciling himself, not only to his own life and his friends and family, but also here to death itself.

Saying goodbye to people seems to have been important to Pyotr Il'ich at this time. His leave-taking of his long-standing manservant, Alexei, and his two-year old son (Pyotr Il'ich's godson) as late as 19th October 1893 was unusually emotional: he exchanged kisses with both father and son at the train station at Klin just before he embarked on his final journey to St. Petersburg. Alexei had been his bedrock, possibly lover, and certainly close friend for many years. Given the choice, Pyotr Il'ich would surely have wished his final contact with him to have been this appropriate.

This whole period was not, however, a thoroughly miserable time for the composer. Poznansky reminds us that Tchaikovsky enjoyed 'late-night gatherings with Liadov, Glazunov and others'<sup>62</sup> and notes specifically that in the spring of 1893, just

60 K.K. Al'brecht (1836-93).

61 Quoted in Brown, D., *op. cit.*, volume 4, p.461.

62 Poznansky, A., *Tchaikovsky: the quest for the inner man*, *op. cit.*, p.564.

before his trip to England, Pyotr Il'ich, 'regal[ed] his friends and acquaintances with stories and amusing episodes from the past'.<sup>63</sup> It is interesting to consider the possible significance of this harking back at such a time.

Tchaikovsky ended his tour of England in early June 1893. On his way back to Russia he took care to visit Sophie Menter and Sapel'nikov at Itter and went on to his most precious nephew, Bob, and old friend, Kolia Konradi, at Grankino on 18th/30th June. There he spent as much time as possible: having planned to stay a week, but remained more than two. After Pyotr Il'ich's ten-day visit to Nikolai, described earlier, he went on to Moscow to see Al'brecht's widow. He also 'celebrated his return unstintingly with his...friends'.<sup>64</sup> Pyotr Il'ich certainly spent time with special friends, colleagues and favourite family members during these last months.

It is noteworthy that on 16th/28th February 1893 Pyotr Il'ich wrote to Modest asking him to:

Go to the photographer of the Imperial Theatres and order:

1. A large portrait for Ziloti. If there is one ready take it away and send it at once to Ziloti in Paris.

2. Twelve dozen cabinet size portraits on white background.

When they are ready they should be sent to O.I. Jurgenson who will pay for them and send them to me. Please do this at once...<sup>65</sup>

This begs investigation. Maybe the composer wanted to give out photographs to his friends, lest they forget him after his death.

Although Tchaikovsky reminisced with friends at this time, he also spent much time alone. He saw in the New Year, 1893 alone. On 25th April/ May 7th 1893, he even spent what turned out to be his last birthday alone. This was not typical. This period is unusually characterised by the re-reading of letters long since put away. This has been discussed in relation to his visit to Fanny, above. Another significant example of such retrospection is Pyotr Il'ich's re-reading of many of his letters from his

63 Poznansky, A., *Tchaikovsky: the quest for the inner man*, *op. cit.*, p.565.

64 Brown, D., *op. cit.*, volume 4, p.473.

65 *Complete Ed.*, quoted in (ed.) von Meck, *op. cit.*, p.535, letter 655.



patroness Nadezhda von Meck. Such reflection evidently caused him a great deal of anguish. In a letter to his publisher Jurgenson in mid August, he chastised his former patroness, exclaiming, 'Oh Nadezhda Filaretovna, why, perfidious woman, did you betray me?'<sup>66</sup> Tchaikovsky's feelings of great hurt at the demise of this formerly close, if vicarious, relationship were perhaps compounded by the fact that he was ultimately helpless to regenerate their friendship, as he was the one to have been rejected by her. This was one relationship that could not be 'put right', and this was a great source of regret for the composer. According to Modest, Pyotr Il'ich 'continually repeated the name of Nadezhda von Meck, reproaching her angrily' on his deathbed.<sup>67</sup> Tchaikovsky wrote a spate of angry letters to various people during this short period, of which this is one example. It seems that this was also a time of purging and demon-slaying.

This was also a year in which our composer drank a lot. Holden highlights the extent of his 'hard drinking' and also describes in detail the effect that a whole life of self-abuse had had on the composer. This self-abuse consisted, for example, of over-work, over-anxiety, over-indulgence in terms of drinking and gambling, lack of sleep, and pathological self-torment. Despite his talents, Pyotr Il'ich often had an extremely poor self-image. By the time Tchaikovsky arrived in London in the summer of 1893, he was, by his own admission, 'distracted' and 'unable either to eat or sleep'. Holden reminds us that the composer Sir Alexander Mackenzie described Pyotr Il'ich at this time as 'a spent man' whose 'weak voice, intense nervousness and exhaustion after the rehearsal plainly indicated failing health'.<sup>68</sup> Not only did his health seem poor but, again according to Mackenzie, Tchaikovsky appeared 'melancholy and lonely, devoid of self-assertion'.<sup>69</sup> He also seemed disproportionately old for his age, being described

66 *Complete Ed.*, volume 17: 158.

67 Tchaikovsky, M., *op. cit.*, volume 3, p.652. The two words that he repeated were 'hope' (the Russian word for 'hope' being *nadezhda*) and 'accursed', an adjective he had previously used to describe *death* (i.e. "that accursed snub-nosed creature"). It is therefore not known conclusively which of these two words the dying man was alluding to.

68 Holden, A., *op. cit.*, p.337; Sir Alexander Mackenzie, *A musician's narrative* (London, 1927).

69 Holden, A., *op. cit.*, p.338.

on many occasions as 'elderly' or 'weak'. Sir George Henschel, singer, composer and conductor, noted that Pyotr Il'ich was very 'depressed' at this time, adding that the Russian had openly pondered the meaning of life and had expressed 'his own readiness at any moment to quit it'.<sup>70</sup> Tchaikovsky had evidently found the England trip exhausting and nerve-racking. Even after some rest he wrote in August that he had 'become timid, unsure of [him]self'.<sup>71</sup> The composer's state of mind in the year of his death will be further discussed in the final section of this thesis.

Unusually, the composer spent very little time working during the year 1893. Very few new works were produced. Although Pyotr Il'ich had had innumerable fallow patches in his working career, usually coinciding with bouts of severe depression, his output declined steadily from about 1885. Holden suggests that the 'inconsistent musical output [in] these last few years had reflected the uneasy shifting of his soul'.<sup>72</sup> Even in this context the comparative lack of activity in 1893 is striking.<sup>73</sup> Significantly, however, in this year some re-workings appeared. Of the maximum of ten works produced throughout the whole of 1893, three are re-workings of pieces previously written by Tchaikovsky himself, and a further one, a re-working of a piece by his beloved Mozart. The latter is the four-part choral work *Night* (based on Mozart's Piano Fantasia, K.475) which, importantly, uses original words by P.I. Tchaikovsky.<sup>74</sup> This work, written between 13th and 15th March, can be seen as a homage to Mozart, Tchaikovsky's *first* musical inspiration. The other re-workings are the Piano Concerto No.3, Opus 75 (taken from the first movement of Tchaikovsky's unfinished sketches for his Symphony in Eb), the *Andante and finale* for piano and orchestra, Opus 79 (also an adaptation of the earlier Eb Symphony), and a duet for an opera on the subject of Romeo and Juliet, based on our composer's

---

<sup>70</sup> Holden, A., *op. cit.*, p.339.

<sup>71</sup> *Complete Ed.*, to Modest, 3 August 1893.

<sup>72</sup> Holden, A., *op. cit.*, p.247.

<sup>73</sup> Output was fitful in, for example in 1871, 1873, 1882, 1885 to 1893. See Appendix 6.

<sup>74</sup> It is possible that Tchaikovsky may have written his *Impromptu (Momento lirico)* for piano in the year 1893. His arrangement for piano and orchestra of Sophie Menter's *Ungarische Zigeunerweisen* may have been penned in January 1893 (though this work may actually be a lost work by Liszt).

*Fantasy overture*, the first version of which had appeared in 1870. It is just possible, however, that this work was written much earlier, perhaps as early as 1881. It is surely significant that these works were dominated by such retrospection. This seems to have been a time of tangible creative *dénouement*.

Although the substantial Sixth Symphony was composed in 1893 (all drafts having been completed between 16th February and 5th April)<sup>75</sup>, the only other original works produced in the whole of the year were a *Military march* (5 April and 17 May); the *Eighteen pieces* for piano, Opus 72 (19 April to 3 May); and the *Six Songs*, Opus 73 (5-17 May). The number of original pieces produced was especially small, but their importance must not be underestimated. Poznansky lists all the works produced in 1893 and dismisses their importance, saying, 'None of these pieces seems particularly tragic: those eighteen piano pieces seem to express [a] sense of contentment and peace of mind, while the songs after poems by Daniil Rathaus, even though not devoid of some passionate melancholy, do not strike one as at all morbidly pessimistic'.<sup>76</sup> He has, of course, missed the point. The chorus *Night* was to all intents and purposes written in honour of Mozart. The *Military march* was written specifically to please his cousin Andrei Petrovich Tchaikovsky, commander of the 98th Yurevsky infantry regiment. The *Eighteen pieces* were written apparently to celebrate his friendships and placate certain of his former friends. They are almost like parting messages to various people. It is tempting to see the *Six Songs*, Opus 73 as Tchaikovsky's real swan-song, as the set, like the Sixth Symphony, is stamped with intense melancholy tempered with resignation.

Not only did Tchaikovsky go to great pains to reconcile himself to others through personal contact in the last few months of his life, as has been discussed, but he also went to the trouble of dedicating music to a number of people, some of whom he had fallen out with. The eighteen *Piano pieces*, Opus 72 have a peculiarly

<sup>75</sup> For clarity and simplicity, all of these dates are given in new style only (see Brown, D., volume 4, *op. cit.*, p.443).

<sup>76</sup> Poznansky, A., *Tchaikovsky's last days*, *op. cit.*, p.27.

valedictory quality but they also serve as personal letters to friends. Addressed to a range of different people, the set has been described as 'an anthology of various relationships, professional and personal'.<sup>77</sup> An untypically large set, Opus 72 seems to draw together or sum up relationships for Tchaikovsky. These dedications may well have been designed to take on the greater significance of acting as peace offerings or as tender, affectionate parting gifts to dear friends or respected fellow professionals. No.5 of the set, *Méditation*, is dedicated to the Conservatoire director, Vasili Safonov, with whom Tchaikovsky had hitherto been in conflict. It is surely unusual to take such care sincerely to dedicate a valued work to one's enemy. No.13, *Echo rustique*, was dedicated to Alina Briullova, the mother of Pyotr Il'ich's friend Kolia Konradi and a woman whom Tchaikovsky's brother, Modest, openly disliked. Maybe this dedication was something of an apology to a woman with whom the composer had had no personal argument but who he considered deserved a mention as some form of respectful recompense, on behalf of Modest. Again we see Tchaikovsky in the valedictory rôle of peace-maker.<sup>78</sup>

Just as Pyotr Il'ich wrote fewer compositions during 1893 than at any other time in his creative life, he also wrote fewer letters during that year than at any other time on record. September 1893 is largely undocumented by Tchaikovsky himself and stands out as the least well documented month of his mature life. There was another dearth of letters during that October. It seems that this was a time rather for thought and reflection. His lack of compositional and written output, taken together, may be said to signal a definite pattern change in his life and contributes to a feeling of something not being 'quite right'.

The foregoing body of evidence marks out and even isolates the year 1893 for Tchaikovsky on both a personal and a professional level. This was a year of reconciliation and a tying together of rather messy loose ends. It was also a year of

---

<sup>77</sup> Brown, D., *op. cit.*, volume 4, p.407.

<sup>78</sup> Appendix 7 shows a full list of the dedicatees of these piano pieces.

reflection, especially in those cases where reconciliation was not an option (for example, Pyotr Il'ich dwelt a lot on his broken relationship with Nadezhda von Meck at this time). It may seem surprising, therefore, that exactly one week before his death, on Monday 18th/30th October, the composer met with an intermediary, Avgust Gerke, a lawyer and old friend, to discuss the return of the royalty rights for his opera *Oprichnik*. This new agreement would take income away from the composer's long-standing enemy, the publisher Vasilii Bessel', who owned the rights at that time. Maybe it upset Pyotr Il'ich to think that this man might benefit from his impending will. This agreement was drawn up very quickly and was ready for signing by Wednesday 20th October/1st November, the last day that the composer enjoyed full health.<sup>79</sup> The fact that it ultimately remained unsigned has led Anthony Holden to question what else may have been on Pyotr Il'ich's mind on this particular day. He concludes that whatever it was, it would have had to have been very important indeed to have diverted him from such a task.<sup>80</sup>

On 20th August (old style), Pyotr Il'ich wrote to Anatolii that he was planning to 'return to Petersburg where [he had] some business to attend to for [himself] and Modest and Bob'.<sup>81</sup> One of Tchaikovsky's very last letters, that dated 24 September, expressed with urgency how quickly and satisfactorily he wanted to get Modest and Bob settled into new accommodation. He wrote to Modest, 'My most important worry now is to have you properly settled. As long as everything is in order in your life, I shall be happy'.<sup>82</sup> This wording seems strangely in tune with the proposition that the composer was tying up the loose ends of his life. It would seem the most natural thing in the world for Pyotr Il'ich to care primarily at this stage for the ones whom he loved most.

79 This was the day of 'the last supper' at Leiner's restaurant, where Tchaikovsky dined with seven close friends and colleagues. One legend has it that Pyotr Il'ich drank a fateful glass of unboiled, cholera-infected water at this restaurant that evening.

80 Holden, A., *op. cit.*, p.398.

81 (ed.) von Meck, G., *op. cit.*, p.550, letter 677.

82 *Ibid.*, p.552-3, letter 681.

He truly loved Bob. It was an impossible love. So many times Tchaikovsky overtly expressed love for his nephew in his letters, saying such things as: 'Oh God! How I want to see you'.<sup>83</sup> He was in utter despair when he realised that perhaps Bob did not return his affections. In February 1893 he wrote: 'If you [Bob] do not want to write, at least spit on a piece of paper, put it in an envelope, and send it to me. You are not taking any notice of me at all. God forgive you - all I wanted was a few words from you'.<sup>84</sup> At the beginning of August he wrote in a similarly desperate vein: 'What makes me sad is that you take so little interest in me. Could it be that you are positively a hard egotist? However, forgive me, I won't pester you again. The symphony which I was going to dedicate to you (not so sure that I shall now) is getting on'.<sup>85</sup> Pyotr Il'ich did in fact go on to dedicate the *Pathétique Symphony* to Bob, though the hopelessness of the one-sided uncle-nephew love affair did have a profound effect on the composer in his last weeks and months. It is as if Pyotr Il'ich had now resigned himself to losing Bob. Maybe he felt that life was not worth living without him.

It seems that Pyotr Il'ich Tchaikovsky was subject to a remarkable series of coincidences which brought his life to a rather neat end. It is known, however, that he had arranged to go on to do certain concerts, tours and other activities and that he had expressed the intention to undertake new compositional work at this time. On 7th/19th October, for example, he talked excitedly with his 'cellist friend Poplavsky about his new (Sixth) symphony, which he was due to conduct in St. Petersburg nine days later. He also mentioned working perhaps on a new opera, possibly *Romeo and Juliet*, at last. On 21st October/3rd November, Tchaikovsky wrote to the poet Ivan Nikolaevich Grekov (1849-1919), in order to arrange to visit him in Odessa.<sup>86</sup> In this

83 (ed.) von Meck, G., *op. cit.*, p.518, letter 632.

84 *Ibid.*, p.534, letter 654.

85 *Ibid.*, p.549, letter 675; 3rd (possibly 2nd) August 1893, Klin.

86 *Complete Ed.*, letter 5065: to Grekov, St. Petersburg (21st October/3rd November 1893), p.207. This letter was also published in the newspaper *Odeskii listok* (no.276, dated 27th October 1893) and reprinted in *Novosti dnia* (no.3726, dated 31st October 1893).

letter he outlined his busy schedule, saying that over the coming months the only two free weeks available for such a visit would be between 15th/27th December 1893 and 5th/17th January 1894. He asked Grekov to decide which of these two weeks would be preferable, as he could spare only one. In either case, he had to be back in St. Petersburg by 8th/20th January 1894, as he was due to conduct there exactly one week later. In the same letter, he also reaffirmed his plans to return to Odessa that February to take part in an event in support of Rimsky-Korsakov's Musical Society. Tchaikovsky certainly seemed to have expected to live a lot longer than Fate actually decreed. Specific plans for the future are documented. Could it be conceivable that he knew he was never really going to do these things? Maybe he wanted to convince others that he was not planning to commit suicide. Alternatively, of course, he may genuinely have planned to fulfill all of his plans. At this time, however, he was systematically reconciled to the important people of his life, and also to himself (creatively, personally and in relation to his new sense of acceptance of death). Through the Sixth Symphony and the religiosity of the *Six Songs*, Opus 73, he even seemed reconciled to God. The cause of his death may never be established.

The fact that the Opus 73 songs were written six months before the composer died helps to validate the argument for a long-term view of Tchaikovsky's steady decline over the last few months of his life. The possible suicidal presentiments of the songs pre-date any potential court of honour by a wide margin. The unprecedented decline in the composer's output, both musical and literary, occurs at a time of valedictory actions and stretches back almost a full year before death. Despite many reports of his seeming very happy at various times during this period, however, there can be no doubt that he had aged and was worn out. His illness and death were indeed sudden, shocking events, but seen with hindsight they were possibly more 'natural' than 'unnatural',<sup>87</sup> more expected than unexpected.

87 Lev Tolstoy described Tchaikovsky's death: 'It is neat and tidy; it is natural yet unnatural', letter to his wife, dated 6 November 1893; quoted in Orlova, A., *op. cit.*, p.125; and in Holden, *op. cit.*, p.400.

There are still doubts as to how and why Tchaikovsky died. If one were to take the possibility of the existence of tenuous cipher messages within the *Six Songs*, Opus 73, one might cautiously suggest that Tchaikovsky seemed to know that he was going to die soon. Ostensibly valedictory actions at this time seem to corroborate this theory. It seems strange that, although the composer was at the height of his creative powers, his output dried up in 1893, the year of his death. It also seems remarkable that Pyotr Il'ich seemed to be more than usually obsessed with death at this time, though, unusually, he now seemed reconciled to it. It is as if he *intuited* his own death. This phenomenon is apparently quite common: Dame Cicely Saunders, the founder of the modern hospice movement, commented in a radio interview that 'most people know intuitively that they are about to die'.<sup>88</sup> Tchaikovsky may therefore indeed have died from natural causes or illness. It is still possible, however, that his death was a more deliberate act and that he may have actually planned his own demise. There remains, of course, the third possibility - that the composer was put to death by someone else. Appendices 13-15 complement the arguments surrounding his state of mind in the final year of his life by raising issues associated with analyses of the composer's handwriting. A graphological investigation of the characteristics of the composer's signatures in particular (taken from different periods in his life: from the age of seven to the score of the *Six Songs*, Opus 73, signed in 1893) is presented.<sup>89</sup> Despite being speculative, and unproven scientifically, it makes interesting reading. We shall perhaps never know how the composer came to die, but it is just possible that the *Six Songs*, Opus 73 may be more important in this respect than has hitherto been recognised.

<sup>88</sup> Radio 4, Desert Island Discs, first broadcast 12th February 1995.

<sup>89</sup> See pp.378 to 387.



# APPENDICES

	Page
Appendix 1	Literary materials written by Tchaikovsky, later published. 248
Appendix 2	Main locations of Tchaikovsky manuscripts. 251
Appendix 3	Verses written by Tchaikovsky, later set to music in songs or choral works. 252
Appendix 4	Examples of poems written by Tchaikovsky (unrelated to musical output). 264
Appendix 5	The songs of P.I. Tchaikovsky: a biographical context. 274
Appendix 6	Chronological list of Tchaikovsky's compositions and their dedicatees. 280
Appendix 7	Why did Tchaikovsky write his songs?: Motives for song composition. 299
Appendix 8	Summary of main poetic themes of Tchaikovsky's surviving songs (with links to Opus 73). 306
Appendix 9	Examples of settings of Rathaus poems by other composers. 345
Appendix 10	Tchaikovsky's five letters to D.M. Rathaus. 346
Appendix 11	Table of words that are repeated in the Rathaus poems. 352
Appendix 12	The scores, <i>Six Songs</i> , <i>Opus 73</i> : complete. 356
Appendix 13	A graphological interpretation of Tchaikovsky's signatures. 378
Appendix 14	Copy of title page, manuscript (No.6), encircled signature. 382
Appendix 15	Samples of Tchaikovsky's signatures from age 7. 383

## Appendix 1

## List of materials written by Tchaikovsky, later published.

### Letters and diaries

- Chaikovskii, P.I. *Polnoe sobranie sochinenii: literaturnye proizvedeniia i perepiska* [Complete edition: literary works and correspondence], Moscow, 17 volumes, 1953-81.
- Chaikovskii, P.I.  
(ed. I.I. Chaikovskii) *Dnevnik* [Diaries], Moscow/Petrograd, 1923.
- Chaikovskii, P.I.  
(ed. A.A. Orlova) *M.A. Balakirev: perepiska s P.I. Chaikovskim* [M.A. Balakirev: correspondence with P.I. Tchaikovsky], (see Balakirev: recollections and letters, ed. Frid *et al.*), Leningrad, 1962.
- Chaikovskii, P.I.  
(ed. A.A. Orlova) *Tchaikovsky: a self-portrait*. An edition of Tchaikovsky's letters and other source materials, Oxford, 1990.
- Chaikovskii, P.I.  
(ed. T. Sokolova) *P.I. Chaikovskii: muzykal'no-kriticheskie stat'i* [P.I. Tchaikovsky: musical-critical articles], Moscow, 1951.
- Chaikovskii, P.I.  
(ed. G. von Meck) *Letters to his family: an autobiography*, New York, 1981.  
(A compilation of selected letters).
- Chaikovskii, P.I.  
(ed. V.V. Yakovlev *et al.*) *Dni i gody P.I. Chaikovskogo* [Days and years of P.I. Tchaikovsky], Moscow/Leningrad, 1940.
- Chaikovskii, P.I.  
(ed. V.V. Yakovlev) *P.I. Chaikovskii: muzykal'no-kriticheskie stat'i* [P.I. Tchaikovsky: musical-critical articles], Moscow, 1953.
- Chaikovskii, P.I.  
(ed. V.A. Zhdanov) *Pis'ma k blizkim: izbrannoe* [Letters to his family: selected] Moscow, 1955.
- Chaikovskii, P.I.  
(ed. V.A. Zhdanov) *Pis'ma k rodnym* [Letters to his relatives], Moscow, 1940.
- Chaikovskii, P.I.  
(eds. Zhdanov/  
Zhegin) *P.I. Chaikovskii: perepiska s N.F. fon Mek* [P.I. Tchaikovsky: correspondence with N.F. von Meck], 3 volumes, Moscow/Leningrad, 1934-36.
- Chaikovskii, P.I.  
(eds. Zhdanov/  
Zhegin) *P.I. Chaikovskii: perepiska s P.I. Iurgensonom* [P.I. Tchaikovsky: correspondence with P.I. Jurgenson], 2 volumes, Moscow/Leningrad, 1938-52.
- Chaikovskii, P.I.  
(ed. V.A. Zhdanov) *P.I. Chaikovskii: S.I. Taneev. Pis'ma* [Tchaikovsky: Taneev. Letters], Moscow, 1951.

## Reviews and articles

- Chaikovskii. P.I. (ed. H. Laroche) *P.I. Chaikovskii: muzykal'nye fel'etony i zametki* [P.I. Tchaikovsky: musical features and observations], reviews and critical articles, Moscow, 1898.
- Chaikovskii, P.I. 'Autobiographical description of a journey abroad in 1888', in *Russkii vestnik*, 1894, no.2.
- Chaikovskii, P.I. 'Wagner and his music', in *Morning Journal*, New York, 3 May 1891.
- Chaikovskii, P.I. 'A conversation with Tchaikovsky in November 1892 in St. Petersburg', in *Peterburgskaia zhizn'*, 24 November 1892.
- Chaikovskii. P.I. Editing and correcting of musical terms in *Slovar' russkogo iazyka* [Dictionary of the Russian language], (October 1892-3), St. Petersburg, 1892 and 1895.

## Books

- Chaikovskii. P.I. *Rukovodstvo k prakticheskomu izucheniiu garmonii: uchebnik sostavlennyi professorom moskovskoi konservatorii P. Chaikovskim* [Guide to the practical study of harmony: a manual compiled by the professor of the Moscow Conservatory, P. Tchaikovsky] (completed 14 August 1871), Moscow, 1872.
- Chaikovskii. P.I. *Kratkii uchebnik garmonii, prisposoblennyi k chteniiu dukhovno-muzykal'nykh sochinenii v Rossii* [A short manual of harmony adapted to the study of religious music in Russia] (1874-5), Moscow, 1875.

## Translations (in chronological order)

- F.-A. Gevaert, *Traité général d'instrumentation* (summer, 1865), Moscow, 1866.
- Urbain's cavatina, 'Une dame noble et sage', from Meyerbeer's *Les Huguenots* (by 17 June 1868), Moscow, 1868.
- Schumann, *Musikalische Haus- und Lebensregeln* (by 1 August 1868), Moscow, 1869.

J.C. Lobe, *Katechismus der Musik* (completed 20 November 1869), Moscow, 1870.

Translations of German texts used by Anton Rubinstein:-

12 *Persische Lieder*, Op.34 (by 24 December 1869), St. Petersburg, 1870.

4 songs (Op.32, nos.1 and 6; Op.33, nos.2 and 4) (?1870-1), St. Petersburg, ?1871.

6 romances, Op.72 (?1870-1), St. Petersburg, ?1871.

6 romances, Op.76 (?1871), St. Petersburg, ?1872.

3 songs, Op.83, nos.1,5 and 9, (?1871), St. Petersburg, ?1872.

Mozart, *Le nozze di Figaro*, (1875), Moscow, 1876/1884.

Glinka, five Italian texts used in vocal pieces (by 27 December 1877), Moscow, 1878:

*Mio ben, ricordati,*

*Ho perduto il mio tesoro,*

*Mi sento il cor trafiggere,*

*Pur nel sono,*

*Tu sei figlio.*

Glinka, translation of *Molitva* [Prayer] for vocal quartet (1877), Moscow, 1878.

Handel, *Israel in Egypt* (in collaboration with Taneev) (1886), Moscow, 1912.

## Appendix 2

### Main locations of Tchaikovsky manuscripts.

- The House-Museum of P.I. Tchaikovsky at Klin.
- The Public Library in the name of M.E. Saltykov-Shchedrin, St. Petersburg.
- The Central Museum of Musical Culture in the name of M.I. Glinka, Moscow.
- The Central Theatrical Museum in the name of A.A. Bakhrushin.
- The Institute of Russian Literature (Pushkin House), The Academy of Sciences, St. Petersburg.
- St. Petersburg Archive of Literature and Arts, St. Petersburg.
- The Central Archive of Literature and the Arts, Moscow.
- The Central Library, Moscow (formerly The State Library of the U.S.S.R., in the name of V.I. Lenin).
- The Central State Archive of the October Revolution, Moscow.
- St. Petersburg Conservatoire in the name of N.A. Rimsky-Korsakov, St. Petersburg.
- St. Petersburg Institute of Theatre, Music and Cinematography, St. Petersburg.
- The Central Music Library, St. Petersburg.
- The Central Historical Archive, St. Petersburg.
- The Central Music Library of the Kirov Academic Theatre of Opera and Ballet, St. Petersburg.

Tchaikovsky's preliminary sketches for the *Six Songs*, Opus 73, are at the composer's House-Museum at Klin, his former home, north-west of Moscow. Rathaus's poems that Tchaikovsky used for the Opus 73 set are also at Klin.

The completed autograph scores for the Opus 73 set are in the library of the Moscow Conservatoire.

### Appendix 3

#### Verses written by Tchaikovsky, later set to music in songs or choral works

Tchaikovsky wrote his own words for the following four songs:

- Opus 16, No.5
- Opus 28, No.6
- Opus 38, No.6
- Opus 60, No.5

He also wrote his own words for the following choral works:

- Nature and Love*
- Evening*
- Hymn in honour of SS Cyril and Methodius* (adaptation of an old Slavonic text)
- Jurists' Song* (for the golden jubilee of the School of Jurisprudence in St. Petersburg)
- The Nightingale*
- Night*

#### The songs

Opus 16, No.5

(?December 1872 - January 1873)

Так что же?..

Так что же?

So what? [*Thy radiant image*]

Твой образ светлый, ангельский  
И денно и ночью со мной;  
И слезы, и грезы, и жуткие, страшные сны -  
Ты все наполняешь собой!  
Ты все наполняешь собой! Так что же?  
Что же? Что же?  
Хоть мучь, да люби!

Tvoi obraz svetly, angel'skii  
I denno, i noshchno so mnoi;  
I slyozy, i griozy, i zhutkie, strashnye sny,  
Ty vsio napolnyaesh' soboi!  
Ty vsio napolnyaesh' soboi! Tak chto zhe?  
Chto zhe? Chto zhe?  
Khot' much', da liubi!

Your image, bright and angelic  
I see day and night;  
Tears, fancies, horrible, frightening dreams  
Are full of you!  
Are full of you! So what?  
So what? So what?  
Torture me, but love me!

Я тайну страсти пагубной Глубоко хороню; а ты коришь, Стыдом язвишь! Ты только терзаешь меня Безжалостной, грубой насмешкой, Безжалостной, грубой насмешкой! Так что же? Что же? Что же? Терзай, да люби!	La tainu strasti pagubnoi Gluboko khoroniui; a ty korish', Stydom iazvish. Ty tol'ko terzaesh' menia. Bezhalostnoi, gruboi nashmeshkoi, Bezhalostnoi, gruboi nashmeshkoi. Tak chto zhe? Chto zhe? Chto zhe? Terzai, da liubi!	The secret of this fatal passion I keep deep inside myself but you reproach me, Taunt me. You only torture me With your merciless rude mockery, With your merciless rude mockery. So what? What? What? Torture me, but love me!
Тебе до гроба верен я, Но ты каждый день, каждый час Изменою яд в сердце льешь, Ты жизнь отравляешь мою! Нет, я не снесу этой муки! Нет жалости в сердце твоём!	Tebe do groba veren ia, No ty kazhdyi den', kazhdyi chas Izmenoiu iad v serdtse liosh', Ty zhizn' otravliaesh' moiui! Net, ia ne snesu etoi muki! Net zhalosti v serdtse tvoiom!	I'll be faithful to you for the rest of my life, But every day, every hour You pour the poison of treachery into my heart, You spoil my life! No, I cannot stand this torment! There is no mercy in your heart!
Так что же? Что же? Что же? Убей, но люби! Убей, но люби! Убей, убей меня! Убей! Но люби!	Tak chto zhe? Chto zhe? Chto zhe? Ubei, no liubi! Ubei, no liubi! Ubei, ubei menia! Ubei! No liubi!	So what then? What? What? Kill me, but love me! Kill me, but love me! Kill, just kill me! Kill me! But love me!

#### Opus 28, No.6

#### *Страшная минута*

Ты внимаешь, вниз склонив голову,  
Очи опустив и тихо вздыхая!  
Ты не знаешь, как мгновенны эти  
Страшны для меня и полны значенья,  
Как меня смущает это молчанье.

#### *Strashnaia minuta*

Ty vnimaesh', vniz skloniv golovku,  
Ochi opustiv i tikho vzdychaia!  
Ty ne znaesh', kak mgnoven'ia eti  
Strashny dlia menia i polny znachen'ia,  
Kak menia smushchaet eto molchan'e.

(written by 23 April 1875)

#### *The fearful minute*

You are listening, with your head bent down,  
Downcast eyes, sighing silently.  
You do not know how dreadful these  
Minutes are to me, and full of meaning,  
How I am embarrassed by this silence.

Я приговор твой жду, я жду решения - Иль нож ты мне в сердце вонзишь, Иль рай мне откроешь. Ах, не терзай меня, скажи лишь слово!	la prigovor tvoi zhdu, ia zhdu reshen'ia - Il' nozh ty mne v serdtse vonzish', Il' rai mne otkroesh'. Akh, ne terzai menia, skazhi lish' slovo!	I am waiting for your verdict, your decision: Either you plunge a knife into my heart Or make my life a paradise. Do not torture me, just say a word.
Отчего же робкое признание В сердце так тебе запало глубоко? Ты вздыхаешь, ты дрожишь и плачешь; Иль слова любви в устах твоих немеют, Или ты меня жалеешь, не любишь?	Otchego zhe robkoe priznan'e V serdtse tak tebe zapalo gluboko? Ty vzdыхaesh', ty drozhish' i plachesh'; Il' slova liubvi v ustakh tvoikh nemeiut, Ili ty menia zhaleesh', ne liubish'?	Why has the timid declaration of love Gone so deep into your heart? You sigh, you tremble, you weep; Either the words of love make you mute Or you feel sorry for me. Don't you love me?
Я приговор твой жду, я жду решения - Иль нож ты мне в сердце вонзишь, Иль рай мне откроешь! Ах, внемли же мольбе моей, Отвечай, отвечай, скорей! Я приговор твой жду, я жду решения!	la prigovor tvoi zhdu, ia zhdu reshen'ia - Il' nozh ty mne v serdtse vonzish', Il' rai mne otkroesh'! Akh, vnemli zhe mol'be moei, Otvechai, otvechai, skorei! la prigovor tvoi zhdu, ia zhdu reshen'ia!	I am waiting for your verdict, your decision: Either you plunge a knife into my heart Or make my life a paradise. Hear out my entreaty, Answer me, answer me quickly! I am waiting for your verdict, your decision.
<u>Opus 38, No. 6</u> <b>Pimpinella: Флорентинская песня</b>	<u>(23 February - 25 July 1878)</u> <b>Pimpinella: Florentinskaia pesnia</b>	<b>Pimpinella: Florentine song</b>
Если ты хочешь, желанная, знать, Что я в сердце гаю - Ревность какая-то странная Душу терзает мою!	Esli ty khochesh', zhelannaia, znat', Chto ia v serdtse taiu - Revnost' kakaia-to strannaia Dushu terzaet moiu!	If you want, beloved, to know What I am hiding in my heart - A strange sort of jealousy Is torturing my soul!
Я молю тебя: и взглядом, И улыбкой радуй меня, одного, одного меня; Я молю тебя: и взглядом, И улыбкой радуй меня, одного, одного меня!	Ia moliu tebia: i vzgliadom, I ulыbkoi radui menia, odnogo, odnogo, menia; (x 2)	I beg you for a glance, Just a single gladdening smile Just for me alone!



Чары, тебе богом данные, Лишь для меня расточай, И на признанья нежданные Гневно, мой друг, отвечай!	Чары, тебе богом dannye, Lish' dlia menia rastochai, I na priznan'ia nezhdannye Gnevno, moi drug, otvechai!	Lavish on me the Enchantment, bestowed on you by God, And in unexpected confessions, Angrily, my friend, answer me!
Я молю тебя: и взглядом, И улыбкой радуй меня, одного, одного меня; Я молю тебя: и взглядом, И улыбкой радуй меня, одного, одного меня!	(as above)	
Очи твои так светлы, так прекрасны, Краше здесь нет лица, Речи твои пленительны, Опасны, губишь ты все сердца! Ах! губишь ты все сердца!	Ochi tvoi tak svetly, tak prekrasny, Krashe zdes' net litsa, Rech'i tvoi plenitel'ny, Opasny, gubish' ty vse serdtsa! Akh! gubish' ty vse serdtsa!	Your eyes are so bright, so beautiful, There are none so beautiful! Your voice is captivating and dangerous You will destroy every heart!
Я молю тебя: и взглядом, И улыбкой радуй меня, одного, одного меня; Я молю тебя: и взглядом, И улыбкой радуй меня, одного, одного меня!	(as above)	
Будь же довольна, желанная, Сердцем покорным одним, Чтоб не страдал непрестанно я, Будь недоступна другим!	Bud' zhe dovol'no, zhelannaia, Serdsem pokornym odnim, Chtob ne stradal neprestanno ia, Bud' nedostupna drugim!	Be kind, beloved, To a humble heart So that I do not suffer constantly. Do not go to anyone else!
Я молю тебя: и взглядом, И улыбкой радуй меня, одного, одного меня; Я молю тебя: и взглядом, И улыбкой лишь одного меня, Ах, одного меня, радуй меня одного, одного меня, Лишь одного, ах, одного меня, милый друг мой. Лишь одного меня!	(as above)	

Florentine version:

Non contrastar cogl'uomini,  
Fallo per carità  
Non sono tutti gli uomini  
Della mia qualità!

Chorus:

Io ti voglio bene assai, Pimpinella,  
Quanto per te pennai solo il cuor lo sa,  
Io ti voglio bene assai, Pimpinella,  
Quanto per te pennai solo il cuor lo sa!

Ti prego i dì di festa Pimpinella,  
Non ti vestir confusa,  
Non ti mostrar chiasosa,  
Pimpinella se vuoi portami amor!

(Chorus)

Dalla tua stesa bocca, Pimpinella,  
Attendo la riposta,  
Non fa soffrir, o bella Pimpinella,  
E non mi dire di no!

(Chorus)

Ora che siamo soli, Pimpinella,  
Vorrei svelare il mio cuore,  
Languisco per amore, Pimpinella,  
Solo il mio cuor lo sa!

(Chorus, with word repetitions, as in the Russian version, above).

Do not scorn all men,  
for pity's sake!  
Not all men  
are of my quality!

I love you dearly, Pimpinella,  
How I have suffered for you, only the heart knows,  
I love you dearly, Pimpinella,  
How I have suffered for you, only the heart knows!

I would ask you on the feast day, Pimpinella,  
to dress in your very best,  
not to be gaudy, Pimpinella,  
if you would show me your love!

From your own lips, Pimpinella,  
I await your reply,  
Do not make me suffer, o lovely Pimpinella,  
and do not tell me no! no! do not tell me no!

**Простые слова**

Ты - звезда на полном небе,  
 Ты - весенний цветок полей;  
 Ты - рубин и алмаз блестящий,  
 Ты - луч солнца во тьме светящий  
 Чаровница и царица красоты!

Так по струнам бряцающая лирным,  
 Тьмы певцов о тебе поют.  
 Славы нектар тобой изведен,  
 Мне ж дар песен от бога не дан,  
 Я простые скажу слова:

Ты - мой друг, ты моя опора,  
 Ты - мне жизнь, ты мне все и вся...  
 Ты - мне воздух и хлеб насыщенный,  
 Ты - двойник мой единосущный,  
 Ты отрада и утешение моих.

Пусть, по струнам бряцающая лирным,  
 Тьмы певцов о тебе поют...  
 Славы нектар тобой изведен;  
 Мне ж дар песен от бога не дан,  
 Как сумел, как сумел, так и сказал.

**Prostye slova**

Ты - звезда на полночном небе,  
 Ты - весенний цветок полей;  
 Ты - рубин и алмаз блестящий,  
 Ты - луч солнца, во тьме светящийся,  
 Чаровница и царица красоты!

Так по струнам бряцающая лирным,  
 Тьмы певцов о тебе поют.  
 Славы нектар тобой изведен,  
 Мне ж дар песен от бога не дан,  
 Я простые скажу слова:

Ты - мой друг, ты моя опора,  
 Ты мне жизнь, ты и все и вся...  
 Ты мне воздух и хлеб насыщенный,  
 Ты двойник мой единосущный,  
 Ты отрада и утешение моих!

Пусть, по струнам бряцающая лирным  
 Тьмы певцов о тебе поют.  
 Славы нектар тобой изведен;  
 Мне ж дар песен от бога не дан,  
 Как сумел, как сумел, так и сказал.

**Simple words**

You are a star in the midnight sky,  
 You are a spring flower in the fields;  
 You are a ruby or a sparkling diamond,  
 You are a ray of sun, shining in the darkness,  
 Enchantress and queen of beauty!

And so, as they strike the lyre's strings,  
 Hosts of singers sing to you.  
 You have come to know the nectar of glory,  
 But God did not grant me the gift of song,  
 And I speak only simple words:

You are my friend, you are my support,  
 You are my life to me, you are everything and everyone  
 You are the air and my daily bread,  
 We are united in one common substance,  
 You are the joy and delight of my life!

Let the hosts of singers sing of you  
 As they strike the lyre's strings.  
 You have come to know the nectar of glory;  
 But God did not grant me the gift of song,  
 So I have spoken only as I am able.

## The choral works

**Priroda i liubov' (Nature and Love)**, set to music in 1870. (For two sopranos, alto and chorus)  
*Polnoe sobranie*, Vol.43.

### *Природа и любовь*

Смотри, смотри: по голубому небу  
 Всплывает полная луна!  
 Смотри, смотри, смотри!  
 Как эта ночь весенней влаги  
 Благоухания полна,  
 Как звезды блещут  
 Отражаясь в волнах журчащего ручья!  
 И, слушай, издали несется,  
 Несется песня, песня соловья!  
 Слышу! Слышу!  
 Скажи, что слаще, что полней природы  
 чистых наслаждений,  
 Нам и ней одной найти покой  
 От бурь и жизни тревожений,

Нет, лучше есть,  
 О нет, о нет.

Поверь, люблю я прелесть ночи,  
 Люблю полночную луну,  
 Ах, что за ночь!  
 Люблю и звезд сверкающие очи,  
 И этот мир и тишину.  
 Но я сильнее наслажденье люблю,  
 Люблю среди ночной тиши;

### *Nature and Love*

Smotri, smotri po golubomu nebu  
 Vsplyvaet polnaia luna!  
 Smotri, smotri, smotri!  
 Kak eta noch' vesennei vlagi  
 Blagoukhaniia polna,  
 Kak zviozdy bleshcjut  
 Otrazhaia's' v volnakh zhurchashchego ruch'ia!  
 I, slushai, izdali nesotsia,  
 Nesotsia pesnia, pesnia solov'ia!  
 Slyshu! slyshu!  
 Skazhi, chto slashe, chto polnei prirody  
 Chistykh naslazhdenii,  
 Nam i nei odnoi naiti pokoi  
 Ot bur' i zhizni trevolnenii,

Net, luchshe est',  
 O net, o net.

Pover', liubliu ia prelest' nochi,  
 Liubliu polnochnuiu lunu,  
 Akh, chto za noch'!  
 Liubliu i zviozd sverkaushchie ochi,  
 I etot mir i tishinu.  
 No ia sil'nee naslazhden'e liubliu  
 Liubliu sredi nochnoi tishi;

Look at the moon rising in the blue heaven!  
 How full this night is...  
 Look, look, look,  
 Full of the fresh  
 fragrances of spring!  
 How brightly the stars shine  
 Reflected in the murmuring ripples of the brook!  
 And listen, in the distance  
 is the song of the nightingale!  
 hear it, I hear it!  
 Tell me, what can there be that is sweeter  
 Than the pure joys of nature,  
 The only place we find peace  
 after the storms and the agitation of life,

Can one find anything better?"  
 Oh no, oh no!

I love the spell of the night,  
 I love the full moon,  
 What a night!  
 And the stars that shine like so many eyes,  
 and this peace and this silence.  
 But in the midst of the silence of the night  
 I love even more the delight,

Свиданья тайного томленья, Порывы страстные любви,	Svidan'ia tainogo tomlen'ia, Poryvy strastnie liubvi,	the languor of the secret encounter, and the passionate impulses of love.
Скажи, что слаще, что полней любви Невинных наслаждений, Сколько утех в ней мы найдем От бури и жизни треволнений.	Skazhi, chto slashe, chto polnei liubvi Nevinnykh naslazhdenii, Skol'ko utekh v nei my naidem Ot buri i zhizni trevolnenii.	Tell me, what can there be that is sweeter Than the pure joys of love, How many consolations we shall find in it From the storms and agitations of life.
Быть может так, Она права.	Byt' mozhet tak, Ona prava.	Perhaps She may be right.
Скажи, что слаще, что полней любви Невинных наслаждений, Сколько утех в ней мы найдем От бури и жизни треволнений.	(as above)	
Скажи, что лучше, что полней любви Невинных наслаждений, В ней утешенья ищем мы от бурь треволнений Любовь, любовь, ах ты прекрасна!	Liubov', liubov', akh ty prekrasna!	We seek consolation from the storms and agitations, Oh love, love, how beautiful you are!
<i>Veche (Evening)</i> , set to music in 1881. (For two tenors and bass) Words possibly by Tchaikovsky. <i>Polnoe sobranie</i> , Vol.43.		
<i>Вечер</i>	<i>Evening</i>	
Солнце в розовых лучах, И вершины гор зарделись, зарделись, Солнце в розовых лучах, И вершины гор зарделись, зарделись, Вновь брильянты на цветах,	Solntse v rozovykh luchakh, I vershiny gor zardelis', zardelis', (x 2) Vnov' brilianty na tsvetakh,	The sunbeams are rosy, and the hilltops grow bright,  Once more the flowers are sprinkled with diamonds,

Волны пурпуром оделись.	Volny purpurom odelis'.	and the streams are clothed in purple.
С моря песня рыбаков Чистый воздух оглашает, оглашает, И со скошенных лугов Ароматом навевает, Ароматом, ароматом навевает.	S moria pesnia rybakov Chistyï vozdukh oglashaet, oglashaet, I so skoshennykh lugov Aromatom navevaet, (x 2).	Coming from the sea, the fishermen's song resounds in the air, perfumed by the mown grass of the fields.
Наступает время сна, Умолкает птичек пенье. Наступает время сна, Умолкает птичек пенье. Всюду мир и тишина. Как прекрасно все творенье, Как прекрасно все творенье.	Nastupaet vremia sna, Umolkaet ptichek pen'e. (x 2) Vsiudu mir i tishina. Kak prekrasno vsio tvoren'e. (x 2)	The time for sleep approaches, the song of the birds is stilled.  Everywhere peace and silence. How magnificent is all of creation.
<b>Gimn v chest' svv. Kirilla i Mefodiiia (Hymn to SS Cyril and Methodius)</b> , written 19th March 1885, for chorus (a capella), SATB, based on an ancient Slavic folksong. <i>Polnoe sobranie</i> , Edwin Kalmus reprint edition, No.6771: <i>Nine liturgical choruses</i> .		
Обнимись со мной, славянский брат, Помянуть с тобой я вместе рад, День, когда покинул мир земной Просветитель наш Кирилл святой.	Obnimis' so mnoi, slavianskii brat, Pomianut' s toboi ia vmeste rad, Den', kogda pokinul mir zemnoi Prosvetitel' nash Kirill sviatoi.	Embrace me, brother Slav, with you I am happy to commemorate the day on which our teacher Saint Cyril departed from the earthly world.
К брату Мефодию у скалы Петровой Так вещал он смерть приять готовый: «Брат Мефодий, сострадальник мой, Ты последний час мой успокой».	K bratu Mefodiiu u skaly Petrovoi Tak veshchal on smert' priiat' gotovyi "Brat Mefodii, sostradal'nik moi, Ty poslednii chas moi uspokoi."	At the foot of the rock of St.Peter on the eve of his death he asked "Brother Methodius, fellow-sufferer, comfort my last hour."

Возвратись к славянским ты сынам, Возрасти Христову ниву там, Чтобы веры плод возрос, созрел,	Vozvratis' k slavianskim ty synam, Vozrastì Khristovu nivu tam, Chtoby very plod vozros, sozrel,	Return to our Slav brethren in order that the sowings of Christ may flourish among them, and that fruit of faith may ripen
Чтобы славянский род свет правды зрел. Я же в небесах буду Господу молиться, Чтоб им вверь дал он утвердиться. И Господь благословит наш труд, Все Славяне к Христу придут.	Chtoby slavianskii rod svet pravdy zrel. la zhe v nebesakh budu Gospodu molit'sia, Chtob im v'ver' dal on utverdit'sia. I Gospod' blagoslovit nash trud, Vse Slaviane k Khristu pridut.	and that the Slav people may behold the light of truth. And I in heaven shall pray to the Lord to help them to be affirmed in this faith. The Lord will bless our efforts and all the Slavs will come to Christ.

**Song of the Students (Jurists' Song)**, composed by 9th October 1885 and first performed on 5th December that year. For unaccompanied chorus. Dedicated to the school's founder, Prince Pyotr of Oldenburg, in celebration of the fiftieth anniversary of the school.  
(Quoted in Siuor, G., *Ko dñiu 75-letnego iubileia Imperatorskogo Uchilishcha pravovedeniia*, St. Petersburg, 1910, p.223.)

Правды светлой чистый пламень До конца в душе хранил Человек, что первый камень Школе нашей положил.	Pravdy svetloi chistyï plamen' Do kontsa v dushe khranil Chelovek, chto pervyi kamen' Shkole nashei polozhil.	* The pure flame of radiant truth Burned to the end in the soul Of the man by whom was laid The first stone of our school.
Он о нас в заботах нежных Не щадил труда и сил, Он из нас сынов надежных Для отчизны возрастил.	On o nas v zabotakh nezhnykh Ne shchadil truda i sil, On iz nas synov nadezhnykh Dlia otchizny vozrastil.	In his tender concern for us He spared neither trouble nor strength, He made of us trustworthy sons For our fatherland.
Правовед! Как он, высоко Зная истины держи, Предан чести будь глубоко, Будь врагом ты всякой лжи.	Pravoved! Kak on, vysoko Znania istiny derzhi, Predan chesti bud' gluboko, Bud' vragom ty vsiakoi lzhi.	Student of the School! Like him, Hold high the flame of truth, Deeply devoted to honour be, The enemy be of any lie.

И, стремясь ко благу смело,  
Помни школьных дней завет,  
Что стоять за правды дело  
Твердо должен правовед.

I, stremias' ko blagu smelo,  
Pomni shkol'nykh dnei zavet,  
Chto stoiat' za pravdy delo  
Tverdo dolzhen pravoved.

\* Translation: Poznansky, A., *Tchaikovsky: the quest for the inner man, op.cit.*, pp. 28-29.

**Solovushko (The Nightingale)**, set to music in 1889. (SATB)  
*Polnoe sobranie*, Vol.43

*Соловушка*

Улетал соловушко далеко,  
Во чужую теплую сторонку.

Uletal solovushko daleko,  
Vo chuzhuiu tepluiu storonku.

Вы прощаете, люди добрые, на долго,  
Улететь пора моя настала!  
Надолго прощаюсь с вами, люди!  
Улететь пора моя настала!

Vy proshchaete, liudi dobrie, na dolgo,  
Uletet' pora moia nastala!  
Nadolgo proshchaius' s vami, liudi!  
Uletet' pora moia nastala!

И спасибо вам за вашу любовь, за пляску,  
Что меня, соловушку, не гнали,  
Песни петъ мне, соловью, не мешали,  
Малых деток моих не забижали!

I spasibo vam za vashu liubov', za pliasku,  
Chto menia, solovushku, ne gnali,  
Pesni pet' mne, solov'iu, ne meshali,  
Malykh detok moikh ne zabizhali!

И остался б я теперь с вами,  
Да лиха беда ваши морозы;  
Не люблю зимы вашей белой,  
Не люблю я буйного ветра!  
Ах уж как весна красна вернется,  
С ней и я вернусь к вам с новой песней!

I ostalsia b ia teper' s vami,  
Da likha beda vashi morozy;  
Ne liubliu zimy vashei beloï,  
Ne liubliu ia buinogo vetra!  
Akh uzh kak vesna krasna verniotsia,  
S nei i ia vernus' k vam s novoi pesnei!

And, striving boldly for good,  
Remember the maxim of your schooldays,  
That firmly for the cause of truth  
The student of the school must stand.

*The Nightingale*

The nightingale has flown away,  
Far away into the foreign lands.

Farewell, good people, it is time  
for me to leave you,  
and for a long time.

Thank you for your love, and your dancing,  
and for not having hunted me down,  
for letting me sing my songs  
and for not harming my little children.

I should have liked to stay with you,  
but I fear your frosts,  
I do not like your white winter,  
I do not like the harsh squalls.  
But as soon as the beautiful spring returns,  
I shall return with it, bringing new songs.



**Noch' (Night)**, set to music in 1893.  
Words by N.N. (Tchaikovsky's pseudonym).  
*Polnoe sobranie*, Vol. 43.

*Ночь*

О, что за ночь! какой простор!  
На небе звезды искры мечут.  
Уже безмолвно все,  
Лишь вдалеке ручей  
Таинственно, таинственно лепечет.

Как ночь светла! какой простор!  
О, что за ночь! какой простор!  
На небе звезды искры мечут.  
Все спит, желанный гость  
Снисходит в сердце мир.  
О, час ночной, пошли мне сон блаженный!

Усталая душа вкусила вновь покой!  
О, час ночной, забвенье дай  
И ниспошли мне сон блаженный,  
И ниспошли мне сон блаженный.

Все спит, желанный гость  
Снисходит в сердце мир.  
Усталая душа вкусила вновь покой!  
Моя усталая душа!  
О, что за ночь! какой простор!  
Как ночь светла!

*Night*

O, what a night! What a vast expanse!  
In the sky the stars launch their sparks.  
All is silent,  
only the distant brook  
murmurs mysteriously.

Oh, what a night! What vast space!  
Oh, what a night! What vast space!  
In the sky the stars launch their sparks.  
Everything sleeps, and peace, welcome guest,  
descends in to the heart of the world.  
Oh night, grant me blessed sleep.

My soul is weary as I taste peace anew!  
O night, grant me oblivion  
and grant me blessed dreams.

O, what a night! What vast space!  
O, what a night! What vast space!  
In the sky the stars launch their sparks.  
Everything sleeps, and peace, welcome guest,  
descends in to the heart of the world.  
Oh night, grant me blessed sleep.

Ustalaya dusha vkusila vnov' покой!  
O, chas nochnoi, zabven'e dai  
I nisposhli mne son blazhennyi  
(x 2).

(as above)

Appendix 4

Examples of poems written by Tchaikovsky (unrelated to musical output)

1. Verse written within a letter to A.I. Davydova from St. Petersburg on 9th June 1861. *Polnoe sobranie sochinenii*, Vol.5, letter No.55. Tchaikovsky fancied himself 'a little in love' with one Sofia Gerngross and remarked in verse how so many women he knew seemed to be called Sofia.

Сегодня я за чашкой кофе  
Мечтал о тех, по ком вздыхал  
И поневоле имя Софья  
Четыре раза сосчитал.

Today, whilst having a cup of coffee,  
I thought about those about whom I have sighed  
And unconsciously I repeated  
The name Sofia four times.

2. Pyotr Il'ich wrote letters to his intimate friend Klimentko. In some of these letters, he included some personal verses that he had composed specially. The presence of dots denotes the parts of the poem/s that were later cut out by the official censor. The verse deleted from this extract, however, is quoted at the end of the poem, following the subsequent relaxation of archival censorship. These (and other) extracts are of an overtly homoerotic nature. This example is sent to Klimentko, taken from a letter of 12 September 1871. *Polnoe sobranie sochinenii*, Vol.5, letter no.239.

Ты помнишь ли, как Кисловским проулком  
На Знаменку свой направляя бег,  
Резвились мы, подобно сдобным булкам,  
Попавшим с печки прямо в мокрый снег?  
Ты говорил: «Люблю тебя, Петруша,  
Как хладный ум ночного фонаря,  
Как легкий пар преступного Каргуша  
Иль балахон московского царя!  
Люблю тебя, как моря примиренье,  
Как магнетизм, как пир лихой чумы,  
Как самовара страстное томленье,  
Как кругозор индейского ламы!»

Do you remember when we ran along Kislovsky Lane  
On to the Znamenka?  
And played about, like fancy buns  
Dropping straight out of the oven on to the damp snow?  
You said, "I love you, Pete,  
Like the cold mind of the night lantern,  
Like the light steaming breath of the criminal Kartush,  
Or the loose-fitting, shapeless garments of the Tsar!  
I love you, like the reconciliation of the sea,  
Like magnetism, like the banquet of the evil plague,  
Like the passionate brewing of a samovar  
Like the all-seeing outlook of the Dalai Lama!"

. . . . .  
. . . . .  
. . . . .  
. . . . .

The deleted passage consisted of the following verse:

А я в ответ: «Оставь, оставь, Климена,  
Ты про любовь мне песенки не пой!...».  
И нам в тот миг и в уши, и в колена  
Пахнуло вдруг живительной весной.

But I reply, 'Stop it, stop it, Klimen,  
Do not sing me little love songs!...'.  
And at that moment, in our ears and in our knees  
Suddenly there is a whiff of invigorating springtime.

3. In a letter to Maria Alekseevna Golovina, dated 20 October 1875, Tchaikovsky penned the words to a jokey little 'song' that he had written especially for this young pianist and student of Nikolai Rubinstein. It is entitled *Humble dog*, *shameless Bishka* (Bishka means 'what's-'is-name') and is an example of the sort of musical jest that the composer wrote at various times. (The *Musical Jest* written for his nephew, Bob, in 1893 is unfortunately lost.)  
*Polnoe sobranie sochinenii*, Vol.5, letter no.416.

Вы одяло бедной Бишке  
Связали ловкою рукой.  
Ей обещали покой,  
И сновидений сладких рой,  
Тепло и сытость вы в излишке!  
Не бессердечна, не черства,  
Не холодна собачка эта,  
И, благодарностью согрета,  
Вообразив во мне поэта,  
Мне поручила слова два  
Душевных Вам сказать она.  
Ее веленье исполняя  
И в удовольствие вменяя  
Себе, конечно, эту честь, -  
Держаю Вам я преподнести  
Дань благодарности душевной.  
Теперь прибавлю от себя,  
Чтобы (животных всех любя)

You tied up poor Bishka's blanket  
With your clever hand.  
You guaranteed her peace.  
And dreams of sweet order,  
Warmth and repletion in excess!  
Not heartless, not callous,  
This dog is not cold,  
And with warm gratitude,  
It fancied me a poet,  
Entrusted with two heartfelt words  
To say to you from her.  
Carrying out her instructions  
And regarding this honour,  
Of course, as a pleasure, -  
I dare to make a present of  
A tribute of heartfelt gratitude to you.  
Now I must add something on my own behalf  
So that (while loving all animals)

В заботе Вашей ежечелной  
О Бишке ветреной мой,  
Нередко думая о ней, -  
Вы б вспоминали, что и барин  
Ее Вам очень благодарен...  
Что он покорный Ваш слуга  
И что, пока его нога  
Ходить, а мозг работать будет,  
Он Вас, как Бишка, не забудет!..

In your everyday concerns  
For my frivolous Bishka,  
Often calling her to mind,  
You might remember, that her master also  
Is very grateful to you...  
That he remains your humble servant  
And that, as long as his legs are  
Going and his brain is still working,  
Like Bishka, he will not forget you!

4. Another example of Tchaikovsky bursting spontaneously into jocular verse appears in a later letter to Klimenko. The following was written no later than at the end of May 1872, at which time Klimenko left Moscow. It is not known who composed the verse which appears in this letter but it may well have been Tchaikovsky himself, and is typical of the food-related verses that he liked to invent. The letter is quoted here in full, and also appears in Klimenko's own memoirs, *Moi vospominaniia*, page 65. This letter finishes with a characteristically amusing flourish - it is signed by 'Peter the Great'!

*Polnoe sobranie sochinenii*, Vol.5, letter no.261.

Мы хотим сегодня вечером поиграть с Кашкиным  
в 4 руки, но под непременным условием, чтоб и ты  
был. Отвечай немедленно, можешь ли быть и как  
рано. Я полагаю часов в 8. Игра будет у меня.

Как только кончится игра,  
Подастся свежая икра,  
А к ней очищенная водка  
И даже (может быть) селедка.

Петр Великий

This evening, Kaskin and I want to play some music for 4 hands,  
but only on condition that you come too. Let me know as soon as you  
can whether you can come, and how early. I suggest about 8 o'clock.  
We'll be playing at my place.

As soon as we've finished playing  
Fresh caviar will be served,  
And with it pure vodka  
And even (perhaps) some herring.

Peter the Great

5. *Lilies of the valley*, written in one and a half days on 14 and 15 (26 and 27) December 1878, in Florence. The poem was prompted by the composer's memories of an earlier trip to the Zrubanec Forest with his brother Modest and is discussed more fully in Chapter 1. Tchaikovsky, aged 38. *Polnoe sobranie sochinenii*, Vol.7, letter 1023.

### *Ландыши*

Когда в конце весны в последний раз срываю  
Любимые цветы, - тоска мне давит грудь,  
И к будущему я молитвенно взываю:  
Хоть раз ещё хочу на ландыши взглянуть.  
Вот отцвели они. Стрелой промчалось лето,  
Короче стали дни, умолк пернатый хор,  
Скупее солнце нам даёт тепла и света,  
И разостлал уж лес свой лиственный ковёр.  
Потом, когда придёт пора зимы суровой  
И снежной пеленой оденутся леса,  
Уныло я брожу и жду с тоскою новой,  
Чтоб солнышком весны блеснули небеса.  
Не радует меня ни книга, ни беседа,  
Ни быстрый бег саней, ни бала шумный блеск,  
Ни Патти, ни театр, ни тонкости обеда,  
Ни тлеющих полен в камине тихий треск.  
Я жду весны. И вот волшебница явилась,  
Свой саван сбросил лес и нам готовит тень,  
И реки потекли, и роша огласилась,  
И наконец настал давно желанный день!  
Скорее в лес!.. Бегу знакомую тропю.  
Ужель сбылись мечты, осуществлялись сны?..  
Вот он! Склоняясь к земле, я трепетной рукою

### *Lilies of the Valley*

When at the end of spring I gather once again  
The flowers I like best - an anguish fills my heart  
And to the future I address my hopes and prayers,  
I beg to see the lilies of the valley just once more.  
Now they have finished flowering, the summer has flown by,  
The days become much shorter, the feathered choir is still,  
The sun is thriftier with its gifts of light and warmth  
And all the woods are covered in a leafy carpet.  
Then, when the time will come for winter cold and stern,  
And the snow-shroud envelops all the woods and trees,  
Unhappy will I roam and wait with waking longing  
For the spring sun to shine and light up the blue sky.  
No book brings me contentment, nor peaceful talks with friends,  
No fast drives in the sledge, no ballroom glitter.  
No Patti, no theatre or fine food at dinner,  
Nor when the smouldering logs fall crackling in the stove.  
I wait for spring. Enchantress, here she comes at last  
The forest takes its shroud off, shady grow the trees,  
The rivers flow again and woods are full of sounds,  
And then, at last, the long-awaited day arrives!  
Quick to the woods!... I take my favourite narrow path,  
Can my dreams have come true, can my longings be fulfilled?  
Yes look! - and bending low I with a trembling hand

Срываю чудный дар волшебницы-весны.  
О ландыш, отчего так радуешь ты взоры?  
Другие есть цветы роскошней и пышней,  
И ярче краски в них, и веселей узоры, -  
Но прелести в них нет таинственной твоей.  
В чем тайна чар твоих? Что ты душе вешаешь?  
Чем манишь так к себе и сердце веселишь?  
Иль радостей былых ты призрак воскрешаешь,  
Или блаженство нам грядущее сулишь?  
Не знаю. Но меня твое благоуханье,  
Как винная струя, и греет и пьянит,  
Как музыка, оно стесняет мне дыханье  
И, как огонь любви, питает жар ланит.  
И счастливы я, пока цветешь ты, ландыш скромный,  
От скуки зимних дней давно прошёл и след,  
И нет гнетущих дум, и сердце в неге томной  
Приветствует с тобой забвенье зол и бед.  
Но ты отцвел. Опять чредой однообразной  
Дни тихо потекут, и прежнего сильней  
Томиться буду я тоскою неотвязной,  
Мучительной мечтой о счастье майских дней.

И вот когда-нибудь весна опять разбудит  
И от оков воздвигнет мир живой.  
Но час пробьёт. Меня среди живых не будет,  
Я встречу, как и все, черед свой роковой.  
Что будет там?... Куда, в час смерти окрыленный,  
Мой дух, вельню вняв, беззвучно воспарит?  
Ответа нет! Молчи, мой ум неутомонный,

Pick up the wonder gift of the Enchantress Spring.  
Dear lily of the valley, why do you please us so?  
The other flowers grow much more luxurious,  
Their colours are much brighter, happier their design,  
But your mysterious charm they lack,  
What is your secret spell? Your promise to my soul?  
With what do you lure us and make our hearts rejoice?  
Or do you wake the ghost of bygone happiness?  
Or is it future bliss that you are promising?  
I do not know! But your sweet smelling fragrance  
Warms and intoxicates like a long drink of wine;  
Like sounds of music it brings anguish to my breast,  
And like the fire of love it feeds my blushing cheeks.  
And I am happy when you blossom, modest lily,  
All trace of winter boredom disappears for good,  
Gone all dejected thoughts, my heart in tender languor  
Through you will now forget all evil and bad luck.  
But you have faded, and monotonous as before  
The days will slowly pass again, but much more fiercely  
Tormented will I be by my besetting anguish  
And poignant dreams of happy days in May.

But then one day spring will be here again  
And tear all bounds to bring the world alive...  
Maybe my hour will strike, no more among the living,  
Like all before me I will meet my destiny.  
What will be there? Whereto on wings of death  
Will my spirit, hearing the call, silently depart?  
There is no answer - be silent my unruly mind.

Тебе не разгадать, чем вечность нас дарит.  
 Но, как природа вся, мы жаждой жить влекомы,  
 Зовем тебя и ждём, красавица весна!  
 Нам радости земли так близки, так знакомы, -  
 Зияющая пасть могилы так темна!

'Tis not for you to guess eternity's kind gifts.  
 But we are just like nature, full of thirst for life,  
 We call and wait for you most beautiful of springs!  
 The joys of earth are near to us, familiar,  
 The grave's wide open jaws are much too dark.

6. Letter no.1537, written in Simaki and dated 15th July 1880, provides another example of Tchaikovsky's sense of humour. It was written in response to a request from the young Kolia Konradi (the deaf-mute ward of Tchaikovsky's brother Modest), who asked the composer to write something for him in one line of music. This musical letter appears in the *Polnoe sobranie sochinenii*, Vol. 9, pp.193/4.



Pro-shchai moi mi-lii Ko-lia, bud' zdo-rov i ne za-by-vai me-nia!

[Farewell, my dear Kolia, keep well and do not forget me!]

7. Tchaikovsky sometimes wrote to those close to him in verse - maybe to cheer them up or in response to a specific request. In a letter to his brother Anatolii, written on 7th September 1880 from Kamenka, Tchaikovsky quoted such a poem that he had composed for their niece, Tania. He sent 25 roubles to Tania at the same time as posting her this verse.

*Polnoe sobranie sochinenii*, Vol.9, letter no.1583:-

Когда бумажник твой, чахоткою сраженный,  
 О помощи воззвал к карману моему,  
 Я внял мольбе твоей и, радостно смущенный,  
 Бумажке четвертной открыл ее тюрьму.  
 Но что ж я вдруг узнал? Другая есть кредитка,  
 Которая, горя амбицией большой,  
 Готова перейти к тебе легко и прытко,  
 Чтоб преданно служить всем сердцем и душой.  
 О, пожалей ее! Слови ее оковы.  
 От жалобной мольбы свой слух не отклоняй,  
 Возьми, и поскорей у Шлемы иль у Вовы  
 На леденцы, халву и фиги разменяй.

When your wallet is in a sorry state,  
 And has called on my pocket for help,  
 I have thought about your supplication, blissfully confused,  
 And a twenty-five rouble note opened up the prison of my purse.  
 But what did I realise suddenly? There is another banknote,  
 Which has a big burning ambition,  
 To go to you lightly and quickly,  
 Faithfully to serve the desires of your heart and soul.  
 O, feel sorry for it. Break its fetters.  
 From mournful supplication, do not turn your ears away,  
 Take it, and quickly to Shlem's or Bob's  
 And dissipate it on fruit-drops, halva and figs.

8. This poem-letter again exercised Tchaikovsky's skills as a natural versifier and shows the composer as an inventive wordsmith who evidently enjoyed the amusement of exploring linguistic codes. This letter was addressed to Tchaikovsky's close friend, the publisher, Jurgenson, and is dated 6th March 1886. Letter no.2907, *Polnoe sobranie sochinenii*, Vol.13. Also see footnotes, below.

Девицы Сашенька и Леночка<sup>1</sup> хотели  
 Меня в стихах веселых осмеять,  
 И что же, - тужились, старались, потели,  
 А родили всего стишонков пять<sup>2</sup>...

\* \* \*

Не то что я. Мой мощный, гордый гений  
 Едва присел на стул\* - и уж как раз  
 Готов поток чудесных песнопений,  
 И в них сразить он мог обеих вас...

\* \* \*

Пусть в нем щека уродливо надута,  
 Пусть он теперь подобье саганы,  
 А все ж в него Елена и Сашута  
 Без памяти, ужасно влюблены...

1. E.S. Tolstaya.

2. The poems by A.P. Jurgenson and E.S. Tolstoya are now lost.  
 Tchaikovsky noted in his diary of 6th March 1886 that he had received prose pieces and verses from Sasha Jurgenson and Elena Sergeevna (*Dnevnik*, p.42)

\* An extra deleted word does not yield to the code.  
 \*\* i.e. Tchaikovsky's (superior) Muse (author's note).

The spinster girls Sashenka and Lenochka<sup>1</sup> wanted  
 To mock me merrily in verse,  
 And they made an effort, they toiled, they toiled, they sweated  
 But only gave birth to five little verses<sup>2</sup>...

\* \* \*

Not so for me. My vigorous, proud genius  
 Had scarcely sat down on a chair\* - when immediately  
 Poured forth a ready torrent of wonderful sing-song,  
 With which he was able to overwhelm the pair of you.

\* \* \*

May his cheeks be puffed out distortedly,  
 May he have the likeness of the devil now,  
 Still Elena and Sasha  
 Are madly, terribly in love with him. \*\*



9. The following poem-letter is quoted in full. Again it is addressed to Klimenko, who, at the time of composition worked in Poltava as a town architect. It is dated 13th September 1887 and was written in Moscow and delivered by hand by Safonov, a mutual friend. The original letter is now lost but was first copied by Modest Tchaikovsky. The transcript is published in Klimenko's book, *My memories of P.I. Tchaikovsky* (Ryazan, 1908), p.73. *Polnoe sobranie sochinenii*, Vol. 14, letter no.3349. The homosexual undertones are marked, especially as a result of the final line.

Клименке!

Вонми, Иванушка, мой свет!  
 Четыре старичка привет  
 Свой шлют полтавскому Браманте,  
 Чтоб не забыл о музыканте  
 Петре Чайковском, Кашкине,  
 Лароше, Губерте, и мне,  
 Что часто в дешевой стороне,  
 Вкушая яства дорогие,  
 Пивали вместе в дни былые!  
 О днях веселых, вечерах  
 И о лукуловских пирах,  
 И о беседах философских,  
 И грязных улицах московских!

Клименко!

Hello, Ivanushka, my light!  
 Four old men send greetings  
 To the Poltava Bramant,  
 So that you do not forget the musicians  
 Peter Tchaikovsky, Kashkin,  
 Laroche, Hubert and me,  
 That in local parts,  
 Having tasted other victuals,  
 We drank together in days gone by!  
 O happy days, evenings  
 And Lucullian banquets,  
 And philosophical discussions,  
 And the dirty streets of Moscow!

10. This short poem is another example of the kind of verse that Tchaikovsky would write as a special gift to a friend or family member. The following letter is addressed to the composer's cousin, Anna Merklings, and was written in Frolovskoye on 1st July 1888 in response to a poetic offering received from Anna herself. Letter no.3606, *Polnoe sobranie sochinenii*, Vol.14.

"...Спасибо тебе, голубушка, за чудное поэтическое произведение.

Не узнал я, любезная Анна,  
 Что ты хорошо сказано  
 Умеешь стихи сочинять!

... Thank you, my dear, for your wonderful poem.

I did not know, kind Anna,  
 That you could write  
 Unspeakingly good poetry -

Новейшая Сафо! Осанна!  
Пиши ты и вперед невозбранно!  
Что ключ вздохновенья унять!  
Стихи твои - сладкая манна,  
Поэзии полная ванна!  
За правду прошу не пенять.

The new Sappho! Hosanna!  
Write henceforth unrestrictedly  
That the key to inspiration has been suppressed  
Your verses are sweet manna,  
A bath full of poetry!  
Do not reproach me for the truth.

Целую ручки. Петру Ивановичу и Любови Петровне поклон.  
Твой, П.Ч.

I kiss your hands. I bow to Peter Ivanovich and Liubov' Petrovna.  
Yours, P.I.T.

11. Between 7th and 9th October 1889, Tchaikovsky wrote in verse to his friend Taneev. It seems that this poetry was prompted by the occasion of Taneev leaving his post as Director of the Moscow Conservatoire and that this offering may also have formed part of a speech that Tchaikovsky made at Taneev's official leaving dinner. The verse appears in the *Polnoe sobranie sochinenii*, Vol. 15a and is letter no.3955.

В тебе ко власти нет стремленья  
И честолюбья огонь погас!  
Ушел от нас в уединенье,  
Ты в дебрях мудрости погряз...

You do not aspire towards power  
And the fire of ambition has gone out!  
Gone from us into isolation,  
You are bogged down in the mud of wisdom...

Кулайся же в волнах целебных  
Контрапунгических пучин,  
Но знай... Таких нет чар волшебных,  
Чтоб получить без бед служебных  
Звезду и генеральский чин...

Bathe in the healing waves  
Of contrapuntal abysses,  
But know this...there are no magic spells  
To receive, without the misfortune of service,  
The stars and the rank of General.

12. Volume 16a of the *Complete edition of Tchaikovsky's literary works and correspondence* contains (opposite p.182) an example of a little gift-song written on 22nd July 1891 to Sania Litke. Again, it has homosexual overtones: Sania sometimes accompanied the composer to the well-known meeting place for homosexuals, the Zoological Gardens near the Peter and Paul fortress in St. Petersburg. The piece is quoted in full below.

Не знаю! Позвольте и нам получать  
письма от Бобика. Да!  
Мы получили их целых три,  
Да еще каких милых!

Не знаю! Прежде вы находили  
Удовольствие в посещениях  
Зоологического сада!  
Вы тогда не называли себя идиотом!

Обнимаю Вас!                    П. Ч.

I don't know! Allow us too to receive  
letters from Bobik. Yes!  
We have received only three of them,  
But what nice ones they are!

I don't know! Before you found  
Pleasure in visiting  
The zoo!  
You didn't call yourself an idiot then!

I embrace you!                    P.I. T.

Appendix 5

The songs of P.I. Tchaikovsky: a biographical context

Date	Song Title	Poet	Published	Biographical/Compositional Landmarks
Aug. 1844	<i>Our mama in St.Petersburg</i>	Tchaikovsky & sister, Sasha		For mother, on her trip to find a nanny.
c.1857-8 (poss. 1854)	<i>My genius, my angel, my friend</i>	Fet		Tchaikovsky's mother dies in 1854, from which time Pyotr Il'ich begins to compose. Piano lessons with Kündinger from 1855. Studies at the School of Jurisprudence continue to 1859.
c.1857-60	<i>Zemfira's Song</i>	Pushkin		1859: enters Ministry of Justice as first-class clerk.
c.1860	<i>Who goes?</i>	Apukhtin	lost	
?1860-1	<i>Mezza notte</i>		St. Petersburg, ?1862	Attends concerts and operas. Visits Europe. Studies harmony with Zarembo. 1862: enters Conservatory. 1863: resigns from Ministry. Gives private lessons. Composition lessons with A. Rubinstein. 1864: composed <i>The Storm</i> . Completes <i>Theme and Variations in A minor</i> and writes other piano works. 1866: goes to Moscow, composes <i>Symphony No.1 in G minor</i> . Nervous breakdown. 1867: composes opera <i>The Voevoda</i> . 1868: meets Balakirev, Cui and others in St. Petersburg. Gets engaged to Désirée Artôt. Completes <i>Fatum</i> .
5-12 Dec 1869	Six Romances, Opus 6 1. 'Do not believe, my friend' 2. 'Not a word, O my friend' 3. 'It's both bitter and sweet' 4. 'A tear trembles' 5. 'Why?' 6. 'No, only he who knows' (None but the lonely heart')	A.K. Tolstoy Pleshcheev, after Hartmann Rostopchina A.K. Tolstoy Mey, after Heine Mey, after Goethe	Moscow, 1870	1869: composes opera <i>Undine</i> , and overture-fantasy <i>Romeo and Juliet</i> . Arranges <i>50 Russian Folksongs</i> for piano duet.
1870	<i>To forget so soon</i>	Apukhtin	Moscow, 1873	1870: begins opera <i>The Oprichnik</i> . Writes words and music for <i>Nature and Love</i> for SSA and piano. 1871: composes <i>First Siring Quartet</i> , in D major.

1872: finishes *The Oprichnik*. Composes *Second Symphony in C minor*.

?Dec 1872-Jan 1873	Six Romances, Opus 16	1. 'Cradle Song' 2. 'Wait a while' 3. 'Accept but once' 4. 'O sing that song' 5. 'Thy radiant, angelic image' 6. 'Modern Greek song'	Maikov Grekov Fet Pleshcheev, after F. Hemans P.I. Tchaikovsky Maikov	St. Petersburg, 1873	1872: finishes <i>The Oprichnik</i> . Composes <i>Second Symphony in C minor</i> .
by 11 Oct 1873	<i>Take my heart away</i>		Fet	<i>Nouvelliste</i> , Nov 1873	1873: begins work on <i>The Snow Maiden</i> . Visits Germany, Switzerland and Italy (Jun-Aug)
by 11 Oct 1873	<i>Blue eyes of Spring</i>		Mikhailov, after Heine	<i>Nouvelliste</i> , Jan 1874	1874: composes <i>Second String Quartet</i> , in F major. Begins <i>Vakula the Smith</i> . Composes the <i>First Piano Concerto</i> (Opus 23).
?Feb-Mar 1875	Six Romances, Opus 25	1. 'Reconciliation' 2. 'As o'er the burning ashes' 3. 'Mignon's Song' 4. 'The Canary' 5. 'I never spoke to her' 6. 'As they reiterated: "Fool!"'	Shcherbina Tiutchev Tiutchev, after Goethe Mey Mey Mey	St. Petersburg, 1875	1875: begins <i>Third Symphony in D major</i> and <i>Swan Lake</i> . First performance of <i>First Piano Concerto</i> , in USA (13/25 Oct).
by 19 Apr 1875	Six Romances, Opus 27	1. 'At Bedtime' 2. 'Look, yonder cloud' 3. 'Do not leave me' 4. 'Evening' 5. 'Was it the mother who bore me?' 6. 'My spoiled darling'	Ogariov Grekov Fet Mey, after Shevchenko Mey, after Mickiewicz Mey, after Mickiewicz	Moscow, 1875	Completes the writing of <i>A short manual of harmony adapted to the study of religious music in Russia</i> .  Translates da Ponte's libretto for <i>The Marriage of Figaro</i> .
by 23 Apr 1875	Six Romances, Opus 28	1. 'No, I shall never tell' 2. 'The corals'	Grekov, after de Musset Mey, after Kondratowicz	Moscow, 1875	

by 15 May 1875	3. 'Why did I dream of you?' 4. 'He loved me so much' 5. 'No response, or word or greeting' 6. 'The Fearful Minute'	Mey ? Apukhtin Apukhtin P.I. Tchaikovsky	Nouveliste, Sep 1875	1876: Visits Paris. Attends <i>Carmen</i> . Begins <i>Third String Quartet</i> . Poor health and depression. Acknowledges his homosexuality to himself but decides to marry to 'escape'. Finishes <i>Francesca da Rimini</i> . Begins correspondence with N. von Meck.
	<i>I should like in a single word</i>	Mey, after Heine		
by 15 May 1875	<i>We have not far to walk</i>	Grekov	Nouveliste, Nov 1875	
23 Feb-25 Jul 1878 (Op.35)	Six Romances, Opus 38  1. 'Don Juan's Serenade' 2. 'It was early in the spring' 3. 'Amid the din of the ball' 4. 'O, if only you could for one moment' 5. 'The love of a dead man' 6. 'Pimpinella'	A.K. Tolstoy A.K. Tolstoy A.K. Tolstoy A.K. Tolstoy Lermontov P.I. Tchaikovsky, after a Florentine popular song	Moscow, 1878	1877: Begins <i>Fourth Symphony</i> . Mental depression. Works on <i>Eugene Onegin</i> . Marries Antonina Miliukova (6/18 Jul). After 20 days, leaves alone for Kamenka. Continues to work on <i>Fourth Symphony</i> and <i>Onegin</i> . Returns to wife in Sept. Attempts suicide. Separates finally from wife and goes to Switzerland. Visits Italy and Vienna. Von Meck gives annual annuity of 6,000 roubles.  1878: finishes <i>Fourth Symphony</i> and <i>Onegin</i> in Jan. Composes <i>Violin Concerto</i> in Switzerland. Begins <i>Piano Sonata</i> (Op.37). Holiday at von Meck's estate (in her absence), in May.  Writes <i>Album for children</i> : 24 easy pieces for piano. Works on text and music for the opera <i>The Maid of Orléans</i> .  Writes the <i>Liturgy of St. John Chrysostom</i> for unaccompanied chorus.  Resigns professorship at Moscow Conservatory, in September 1878.
Jul-Aug 1880	Seven Romances, Opus 47  1. 'If only I had known' 2. 'Softly the spirit flew up to heaven' 3. 'Dusk fell on the earth' 4. 'Sleep, poor friend' 5. 'I bless you, forests' 6. 'Does the day reign?' 7. 'Was I not a little blade of grass?'	A.K. Tolstoy A.K. Tolstoy Berg, after Mickiewicz A.K. Tolstoy A.K. Tolstoy Apukhtin Surikov, after Shevchenko	Moscow, 1881	1879: Visits Switzerland and France. Visits Moscow in March. Spends Summer in Kamenka and Brailov. Begins <i>Second Piano Concerto in G</i> . Reworks <i>Second Symphony in G minor</i> . Finishes <i>The Maid of Orléans</i> .  1880: begins <i>Italian Capriccio</i> in Rome. Father dies in March. Finishes <i>Capriccio</i> in Kamenka in Spring. Spends Summer at Brailov and Simaki (near von Meck). Finishes <i>Serenade for Strings</i> (Op.48) and <i>1812 Overture</i> by Oct.
by 19 Jan 1881	Sixteen Children's Songs, Opus 54	(no. 16)	Moscow, 1884 (set)	

2-15 Nov 1883

- 1. 'Granny and grandson'
- 2. 'The little bird'
- 3. 'Spring'
- 4. 'My little garden'
- 5. 'Legend'
- 6. 'On the bank'
- 7. 'Winter Evening'
- 8. 'The Cuckoo'
- 9. 'Spring'
- 10. 'Lullaby in a storm'
- 11. 'The flower'
- 12. 'Winter'
- 13. 'Spring song'
- 14. 'Autumn'
- 15. 'The swallow'
- 16. 'Child's song: (My Lizochek)'

(nos. 1-15)

- Pleshcheev
- Pleshcheev, after Kondratowicz
- Pleshcheev
- Pleshcheev
- Pleshcheev, from an English source
- Pleshcheev
- Pleshcheev
- Pleshcheev, after Gellert
- Pleshcheev
- Pleshcheev
- Pleshcheev, after L. Ratisbonne
- Pleshcheev
- Pleshcheev
- Pleshcheev
- Surikov, after Lenartowicz
- Aksakov

Moscow 1881

? early 1884  
Oct-13 Dec 1884

Six Romances, Opus 57

- 1. 'Tell me, of what does the spring nightingale sing?'
- 2. 'On the golden cornfields'
- 3. 'Do not ask'
- 4. 'Sleep'
- 5. 'Death'
- 6. 'Only thou alone'

(no.1)  
(nos. 2-6)

- Sollogub
- A. K. Tolstoy
- Strugovshchikov, after Goethe
- Merezhkovsky
- Merezhkovsky
- Pleshcheev, after A. Kristen

Moscow, 1885 (set)

1884: Finishes *Third Orchestral Suite* (Op.55) in Jul.  
14th April 1884, completes **arr. for orch. of *Legenda* (54/5)**,  
27th Sept. 1884, completes **arr. for orch. of 47/7**.

31 Aug-20 Sep 1886 Twelve Romances, Opus 60

- 1. 'Last night'
- 2. 'I'll tell you nothing'
- 3. 'O, if only you knew'
- 4. 'The nightingale'
- 5. 'Simple words'
- 6. 'Frenzied nights'
- 7. 'Gipsy's song'
- 8. 'Forgive'

Moscow, 1886  
Moscow, 1887

(nos. 1-6)  
(nos. 7-12)

- Khomiakov
- Fet
- Pleshcheev
- Pushkin, after V.S. Karadzic
- P.I. Tchaikovsky
- Apukhtin
- Polonsky
- Nekrasov

1885: Rents house near Klin in Feb. Composes *Manfred Symphony*. Begins opera *The Sorceress*. Writes words and music for the *Hymn in honour of SS Cyril and Methodius*, and *The Jurists' Song*, both for unaccompanied chorus.

1886: 1st performance of *Manfred* in March. Trips to Tiflis (in Apr) and Paris (May/Jun). Returns to Maidanovo, end of June.  
Meets Delibes, Fauré and Lalo in Paris.

9. 'Night'	Polonsky			
10. 'Behind the window in the shadow'	Polonsky			
11. 'Exploit'	Khomiakov			
12. 'The mild stars shone for us'	Pleshcheev			
Nov-Dec 1887	Six Romances, Opus 63	Grand-Duke K. K. Romanov	Moscow 1888	1887: composes <i>Mozartiana Suite</i> . Visits the critically ill Kondrat'ev in Aachen. Unsuccessful production of <i>The Sorceress</i> .
	1. 'I did not love you at first'			
	2. 'I opened the window'			
	3. 'I do not please you'			
	4. 'The first meeting'			
	5. 'The fires in the room were already out'			
	6. 'Serenade' (O child beneath the window)			
22 Oct 1888	Six Romances, Opus 65		Moscow, 1889	1888: 1st international tour as conductor. Concerts in Leipzig, Hamburg, Berlin, Prague, Paris and London (in March). Arr. for orch. of 47/6 (by 24 Feb.): lost. Moves to Frolovskoe in April. Finishes <i>Fifth Symphony</i> in August. 1st performances of <i>Fifth Symphony</i> and <i>Hamlet</i> in November. Conducts <i>Eugene Onegin</i> in Prague in November. Works on the ballet <i>Sleeping Beauty</i> . 1889: 2nd international concert tour: Cologne, Frankfurt, Dresden, Geneva and Hamburg (Feb/Mar). Paris and London in Apr. Summer at Frolovskoe: finishes <i>Sleeping Beauty</i> ballet. Writes words and music for <i>The Nightingale</i> , for unaccompanied chorus. Nov-Dec: arr. for orch. of duet, <i>Dawn</i> , 46/6. 1890: composes <i>Queen of Spades</i> opera, Jan-Mar. Summer in Frolovskoye: composes <i>Souvenir de Florence</i> string sextet. Breaks with von Meck in September. 1891: <i>Iolanta</i> and <i>Nutcracker</i> commissioned, February. Nervous depression during visits to Paris and USA. Sister Sasha dies. 1892: <i>Eugene Onegin</i> conducted by Mahler in Hamburg. Works on new <i>Symphony in E♭</i> at Klin. Visits Vienna, Salzburg and Prague, then Fanny Dürbach in Switzerland. Completes <i>The Nutcracker</i> .
	1. 'Sérénade' (Où vas-tu, souffle d'aurore?)	E. Turquétý		
	2. 'Déception'	P. Collin		
	3. 'Sérénade' (J'aime dans le rayon )	P. Collin		
	4. 'Qu'importe que l'hiver?'	P. Collin		
	5. 'Les larmes'	A.-M. Blanchecotte		
	6. 'Ronde'	P. Collin		



5-17 May 1893	Six Romances, Opus 73 1. 'We sat together' 2. 'Night' 3. 'In this moonlight' 4. 'The sun has set' 5. 'Mid sombre days' 6. 'Again, as before, alone'	D. Rathaus	Moscow, 1893	<p>1893: Concerts in Brussels and Odessa.</p> <p>Visits to Kamenka, Kharkov, Klin and Moscow (Jan-Mar).</p> <p>Writes <i>Military March</i> (for Yurevsky regiment), 5 Apr/17 May).</p> <p>May/June trips to London, Cambridge. Returns via Paris, Iiter, Grankino, Klin, St. Petersburg.</p> <p>[Honorary doctorate conferred on Tchaikovsky, June 1/13, Cambridge].</p> <p>Abandons <i>Symphony in Eb</i>, works instead on <i>Sixth Symphony in B minor</i>.</p> <p>Sketches Concerto movement derived from the <i>Eb</i> Symphony.</p> <p>Writes words and music for <i>Night</i> for SATB and piano ( a reworking of Mozart's <i>Fantasia</i>, K.475). Works on <i>Andante and Finale</i> for piano and orchestra (Op.79), unfinished, and <i>Impromptu</i> (Memento lyrico) for piano, both later completed by Taneev.</p> <p>Writes <i>18 Piano Pieces and Songs</i>, Opus 73.</p> <p>Tchaikovsky conducts <i>Sixth Symphony</i>, Oct 16/28.</p> <p>Tchaikovsky dies, 25 Oct/6 Nov 1893.</p>
---------------	---	------------	--------------	---

Appendix 6

Chronological List\* of Tchaikovsky's Compositions and their Dedicatees

\* Pieces appear in chronological order of composition, where possible. The precise dates of certain works (especially early ones) are unknown.

Key:

- DB (I - IV)

Holden, A., *Tchaikovsky* (London, 1995.)
- PozQ

Poznansky, A., *Tchaikovsky: the quest for the inner man* (London, 1991.)
- PR

Chaikovskii, P., *Pis'ma k rodnym (1840-1879)* (Letters to relatives), ed. Zhdanov, V. (Moscow, 1940).
- TKMS

Chaikovskii, P., *Muzikal'no-kriticheskie stat'i* (Critical articles on music) (Moscow, 1953).
- TLP (1-17)

Chaikovskii, P., *Polnoe sobranie sochinenii: literaturnie proizvedeniia i perepiska* (Complete edition: literary works and correspondence), 17 vols. (Moscow, 1953-81.)
- TPM (1-3)

Chaikovskii, P., *Perepiska s N.F. von Meck* (Correspondence with N.F. von Meck), 3 vols. (Moscow/Leningrad, 1934-6).
- YDGC

Chaikovskii, P., *Dni i gody P.I. Chaikovskogo* ('The days and years of P.I. Tchaikovsky') (Moscow/Leningrad, 1940.)

Title	Dedicatee	Reason for dedication	Date	Opus No./Status
<b>Pre-Conservatoire</b>	<b>(1844 - 1865)</b>			
<i>Our mama in St. Petersburg</i> , song	A.A. Tchaikovskaia (mother)	For his mother, away in search of a nanny.	1844	(Lost)
<i>Anastasie Valse</i> , for piano	Anastasia Petrovna, family governess	For his governess.	1854	
<i>Hyperbole</i> , opera (incomplete)			1854	(Lost)
<i>My genius, my angel, my friend</i> , song	S. Kireev (youth, object of affections)	Possibly for this 'special' schoolfriend and object of the composer's affections. [PR, p.672]	1854 (or '57/8)	
<i>Zemfira's Song</i>			1857/60	
<i>Mezza notte</i> , song			1860/1	
<i>'Vozle reki...'</i> for piano	H. Laroche, musician friend	A 'musical joke' dedicated to the composer's 'new friend, Laroche' [DB, I, p.73]	1862	(Lost)
<i>Allegro in F minor</i> , for piano			1863/4	(Incomplete)

Theme & variations, for piano Impromptu in E♭ minor, for piano	(later, No.2 of Opus 1 piano pieces)	1863/4 1863/4	
Music for fountain scene, Boris Godunov		1863/4	(Lost)
An oratorio <i>At bedtime</i> , unaccomp. chorus		1863/4 1863/4	(Lost)
Allegro non tanto, for strings Largo & Allegro in D, 2fl & strings Andante ma non troppo in A Agitato & Allegro in E minor Allegro vivo in C minor <i>The Romans at the Coliseum</i> <i>The Storm</i> , overture		1863/4 1863/4 1863/4 1863/4 1863/4 1863/4 1863/4 1864	(Lost) 76
Adagio in C, for four horns Adagio in F, for wind Adagio molto, for strings and harp Allegretto in E, for string quartet Allegretto moderato, string trio Allegro in C min., piano sextet Andante in Em, string quintet Andante molto in G, string quartet		1863/4 1863/4 1863/4 1863/4 1863/4 1863/4 1863/4 1863/4	
Sonata in C# minor, for piano <i>Characteristic Dances</i> , for orch. String Quartet in B♭ Overture in F	1st version, small orch. 27 Aug-27 Nov 2nd version, full orch. February	1865 1865 1865 1865 1866	80 1 mvt. (not pubd?)
Overture in C minor Cantata (Schiller), SATB	Summer, 1865- by 31 Jan. 1866 (Graduation exercise; Nov-Dec. 1865)	1865/66 1865	(not pubd?)
<hr/>			
<b>Post-Conservatoire</b>			
<b>1866</b>			
Overture in C minor	Summer 1865 - by 31 January 1866	1865/6	
Overture in F	2nd version, full orch., February 1866.	1866	

Symphony No.1, G minor	1st version: Mar-Sept 1866 2nd version: Nov-Dec 1866 3rd version: 1874	1866/83	13
Festival overture (Danish anthem)	(Commission, N. Rubinstein) (22 Sept-24 Nov 1866)	1866	15
<hr/>			
1867			
Introduction & Mazurka for <i>Dmitry the Pretender and Vasily Shuisky</i>	(by 11 Feb 1867)	1867	
Two pieces , for piano	N. Rubinstein	1867	1
	1. <i>Scherzo à la russe</i> , Jan/Apr 1867 2. <i>Impromptu in Eb minor</i> , 1863/4		
<i>Souvenir de Hapsal</i> , for piano	Vera Davydova (sister-in-law)	1867	2
	An 'innocent' dedication to a woman who had fallen in love with the composer, but for whom he felt only platonic affection. A collection intended for amateur pianists. (June-July 1867)		
Couplets for vaudeville, <i>The Tangle</i>	(Dec 1867)	1867	(Lost)
<hr/>			
1868			
<i>The Voevoda</i> , opera	(20 Mar 1867-10 Aug 1868)	1868	3
<i>The Voevoda</i> , potpourri of themes for piano	(under pseudonym, Cramer)	1868	
<i>False Caprice</i> , for piano	Anton Door, pianist/colleague (October 1868)	1868	4
<i>Romance</i> , in F minor (for piano)	Désirée Artôt, singer friend (Nov 1868)	1868	5
	Dedicated to the prima donna (with whom Tchaikovsky later discussed the possibility of marriage), as a 'personal musical gift' [DB, I, p.157]		

Recits & chorus. <i>Le domino noir</i>	(by Auber; Nov 1868)	1868	
<i>Fatum</i> , symphonic poem	Milii Balakirev, composer  (by 7 Oct-Dec 1868)	1868	Dedication to a respected composer-friend. (Balakirev conducted the first performance of <i>Fatum</i> and was scathing about it). [DB, I, p.170]
<hr/>			
<b>1869</b>			
<i>Undine</i> , opera	(only fragments survive; Jan-Jul, 1869)	1869	(destroyed)
<i>Romeo and Juliet</i> , fantasy-ov.	Mily Balakirev 1st version: 7 Oct - 27 Nov 1869 2nd version: summer, 1870 3rd version: completed 10 Sept., 1880	1869/86	Dedicated to respected composer-friend
Six Songs, Op.6	1. A.G. Menshikova, singer 2. N.D. Kashkin, friend, critic 3. A.D. Kochetova, singer 4. P.I. Jurgenson, friend, publisher 5. I.A. Klimenko, friend 6. A.A. Khvostova, singer  (5-12 December 1869)	1869	Dedicated to singers or close friends:-  6
<hr/>			
<b>1870</b>			
Chorus for <i>Mandragora</i> , opera	(8 - 25 Jan 1870)	1870	
<i>The Oprichnik</i> , opera	(in progress from Feb 1870) to 1 April 1872: see 1872)	1870/2	Dedicated to Gr.-Duke Konstantin Romanov, poet, member of the ruling dynasty.
<i>Valse Scherzo</i> (A maj) for piano	Alexandra (Sasha) Davydova, (by 15 Feb 1870)	1870	Dedicated to Tchaikovsky's sister. 7
Capriccio in Gb, for piano	Karl Klindworth, professor/piano (by 15 Feb 1870)	1870	Dedicated to a respected musician. 8

<i>Romeo &amp; Juliet</i> , fantasy overture	(2nd version, Summer 1870)	To Miliii Balakirev? (see 1869)	1870	
Three piano pieces	1. Nadezhda Muromtseva, pianist 2. Alexandra Zograf, pianist 3. Alexandre Dubucque, senior piano teacher (by 7 Nov 1870)	Dedicated to respected musicians.	1870	9
<i>To forget so soon</i> , song			1870	
<i>Nature and love</i> (choral trio)	Mme. Valzek, professor/singing (Dec 1870)	Dedicated to a respected musician.	1870	
<hr/>				
<b>1871</b>				
Quartet No.1 (in D) for strings	M.S. Rachinsky, professor/botany (Feb - Mar?, 1871)	Dedicated to respected academic and admirer of Tchaikovsky's work.	1871	11
<i>The Oprichnik</i> , opera	(in progress, to 1 April 1872)	Dedicated to Gr.-Duke Konstantin Romanov, poet, friend.		
<hr/>				
<b>1872</b>				
Two pieces for piano	V. Shilovsky, close friend (January 1872)	Dedicated to Tchaikovsky's young pupil, and later intimate friend.	1872	10
Couplets for <i>Barber of Seville</i> (for tenor and two violins)	(by February 1872)		1872	
Cantata, chorus,orch. & tenor	Bi-centenary, birth Peter I (Feb - March 1872)		1872	
<i>The Oprichnik</i> , opera	Gr.-Duke Konstantin (February 1870 - 1 April 1872)	Dedicated to respected poet and member of the ruling dynasty, with whom the composer developed a correspondence.	1872	
Symphony No.2 (C minor)	Moscow Musical Society (1st version: June - Nov 1872 2nd version: 30 Dec, 1879 - 2 Jan 1880)	The Society responded to this dedication by giving Tchaikovsky 300 roubles and by arranging to put on a performance of the work.	1872	17
Serenade for N.R. nameday	Nikolai Rubinstein (13 Dec 1872)	Dedicated to an influential figure and friend as 'a modest labour of love' [DB, t. p.269].	1872	

Six Songs, Op.16	1. N.N. Rimnskaia-Korsakova. (née Purgold), musician, friend, wife of: 2. N.A. Rimsky-Korsakov, composer 3. G.A. Laroche, friend from 1869 4. N.A. Hubert, musician-friend 5. N.G. Rubinstein, pianist-composer, etc. 6. K.K. Al'brecht, cellist/conductor-friend (?Dec 1872-Jan 1873)	Dedication in anticipation of the birth of her first child.  <i>Wait awhile, a whimsical address to the new bridegroom of the above.</i>  All dedications in this set to very close friends.	1872/3	16
<b>1873</b>				
Six Songs, Op.16	(see above; completed Jan 1873)	(See above list)	1873	
<i>Snow Maiden</i> , incidental music	(March-April 1873)		1873	12
<i>Perpetuum Mobile</i> (LH piano): arrangement	Mme. Zograf, pianist	Dedicated to this respected musician.	1873	
<i>The Tempest</i> (symphonic fantasia)	V. Stasov, critic-friend (19 Aug - 22 Oct 1873)	Dedicated to critic-friend, the first Russian music and art critic of note.	1873	18
<i>Take my heart away</i> : song	(by 11 Oct 1873)		1873	
<i>Blue eyes of spring</i> : song	(by 11 Oct 1873)		1873	
Six pieces for piano	1. Nikolai Kondrat'ev 2. Vera Timanova 3. Anna Avramova 4. Monika Terminskaia 5. Eduard Langer 6. Herman Laroche (Oct-by 8 Nov 1873) A. Rubinstein (Oct-by 20 Dec 1873)	A close friend of Tchaikovsky. An eighteen-year-old piano student of Liszt and Tausig. Pianist. Pianist, formerly of the Moscow Conservatoire. Pianist colleague at the Moscow Conservatoire. Life-long friend.  Dedicated to respected musician-friend, 'in gratitude to [Rubinstein's] inscription of one of his recent piano pieces to Tchaikovsky' [DB, I, p.298]. Rubinstein was a former teacher of Tchaikovsky.	1873	19
Six piano pieces on one theme			1873	21

**1874**

Quartet No.2 (F major), for strings

**Gr.-Duke Konstantin**  
(completed 30 Jan 1874)

Dedicated to this poet, friend and aristocrat.

1874

22

*Vakula the Smith*, opera

**Gr.-Duchess Helena** (prize)

The Grand Duchess had commissioned work from the composer Serov from the libretto of Polonsky. Serov died soon after beginning the work. Following the death of Helena herself shortly afterwards, the Russian Musical Society instigated a competition to fulfil Helena's original wishes.

1874

14

(June-2 Sept 1874;  
overture by 17 Oct 1874)

Symphony No.1, version 3

(Also see 1866)

An influential international conductor.

1874

13

Concerto in B $\flat$  minor,  
for piano and orchestra

**Hans von Bülow**, conductor

(started Nov 1884, completed 21 Feb  
1885 - see below)

1874

23

**1875**

Concerto in B $\flat$ m. for piano &  
orchestra

**Hans von Bülow**, conductor  
(Nov 1874 - 21 Feb 1875)

1875

23

Six Songs, Op.25

1. A.P. Krutikova, singer  
2. D.A. Orlov, singer?  
3. M.D. Kamenskaia, mezzo  
4. Wilhemina Raab, soprano  
5. I.A. Mel'nikov, singer  
6. -  
(?Feb-Mar 1875)

Singers.

1875

25

*Sérénade mélancolique* for violin  
and orchestra

**Leopold Auer**, violinist  
(?Feb 1875)

A respected musician.

1875

26

Six Songs, Op.27

**Princess Tseretelev/  
E.A. Lavrovskaja** (contralto)  
(by 19 April 1875)

A respected singer.

1875

27



Six Songs, Op.28	1. Anton Nikolaev 2. A.M. Dodonov 3. M.I. Ilina 4. E. Massina 5. Gottfried Korsov 6. E.O. Kadmina	Singers	1875	28
<i>I should like in a single word: song</i>	(by 23 April 1875) (by 15 May 1875)		1875	
<i>We have not far to walk: song</i>	(by 15 May 1875)		1875	
Symphony No.3 in D: Polish	(17 June - 13 Aug 1875)		1875	29
<i>Swan Lake</i> , ballet	Imperial Theatres, commission (started Aug 1875, completed 22 April 1876, see below)		1875	
Cantata (hymn/chorus)	Jubilee of Osip Petrov, baritone (by 29 Dec 1875)	A respected singer.	1875	
<hr/>				
1876				
Quartet No.3 (Eb) for strings	Memory, F. Laub, violinist (Jan-1 March 1876)	In memoriam, F. Laub.	1876	30
<i>Swan Lake</i> , ballet	Imperial Theatres, commission (Aug 1875-22 April 1876)		1875/6	20
<i>The Seasons</i> , 12 piano pieces	Requested by Nikolai Bernard (Dec 1875-?May 1876)		1875/6	37b
<i>Marche Slave</i> , for orchestra	(Serbo-Russian March) (completed by 7 Oct 1876)		1876	31
<i>Francesca da Rimini</i> , symphonic fantasy	Taneev, composer-friend (7 Oct-17 Nov 1876)	Dedicated to this close friend.	1876	32
<i>Variations on a rococo theme</i> , for 'cello and small orchestra	G. Fitzenhagen, 'cellist (Dec 1876)	Dedicated to this respected musician	1876	33

1877

<i>Walse Scherzo</i> , for violin & orchestra	J. Koteck, violinist-pupil, friend (early 1877)	A close friend and intimate.	1877	34
Funeral March, from <i>Oprichnik</i>			1877	(Lost)
Symphony No.4 (F minor)	Nadezhda von Meck: "To my best friend" (by May 1877-7 Jan 1878)	Dedication as a special gift.	1877	36
<i>Eugene Onegin</i> , opera	(May 1877-1 Feb 1878)		1877/8	24

1878

Symphony No.4 (F minor) (continued)	Nadezhda von Meck (started May 1877, completed 7 Jan 1878, see above)	(As above)	1878	36
<i>Eugene Onegin</i> , opera (continued)	(started May 1877, completed 1 Feb 1878, see above)		1878	24
Six Songs, Op.38	Anatolii Tchaikovsky, brother (23 Feb-25 July 1878)	Dedicated to Tchaikovsky's brother.	1878	38
Twelve pianoforte pieces	Modest Tchaikovsky, brother (24 Feb-12 May 1878)	Dedicated to Tchaikovsky's brother (the other twin).	1878	40
Concerto for violin & orchestra	(a) Auer; (b) Brodsky (17 March-11 April 1878)	Respected musicians.	1878	35
<i>Souvenir d'un lieu cher</i> , for violin and piano	For Nadezhda von Meck (March-May 1878)	Music left at von Meck's estate at Brailov at the end of the one of the composer's visits, as a special parting gift - in gratitude.	1878	42
<i>March for the Volunteer Fleet</i> , piano	Jurgenson commission "Sinopov": pseudonym (6 May 1878)		1878	
<i>Children's Album</i> for piano	Vladimir (Bob) Davydov (nephew) (13-16 May 1878)	For Tchaikovsky's favourite nephew, then aged six years.	1878	39

Sonata for piano (G major)	K. Klindworth, professor of piano (13 May-7 Aug 1878)	A respected musician.	1878	37
<i>Liturgy of St. John Chrysostom</i> , chorus	(16 May-6 Aug 1878)		1878	41
<i>The Maid of Orléans</i> , opera	(started 17 Dec 1878, completed 4 Sept 1879, see below)		1878/9	
<b>1879</b>				
Suite No. 1 in D, for orchestra	N.F. von Meck (in secret) (27 Aug-2 Sept 1879)	'...[Tchaikovsky] was constantly thinking of you [N. von Meck] while I was composing this piece...[that he] could not dedicate it to anyone other than [his] <i>best friend</i> ' [TPM1, p.421 and DB, III, p.20]	1879	43
<i>The Maid of Orléans</i> , opera (completed)	Napranvik, conductor (17 Dec 1878-4 Sept 1879, revised 1882)	Conductor of many Tchaikovsky premières, including five of his operas.	1879	
Cradle song for play, <i>La fée</i>	(13 July 1879)		1879	(Lost)
Second Concerto for piano and orchestra	Nikolai Rubinstein (22 Oct 1879-10 May 1880, see below)		1879	44
Symphony No. 2 (2nd version)	(30 Dec 1879-2 Jan 1880, see below)		1879/80	17
<b>1880</b>				
Symphony No. 2 (2nd version) (completed)	(30 Dec 1879-2 Jan 1880)		1879/80	17
<i>Italian Capriccio</i> , for orchestra	K. Davydov (unrelated) (by 28 Jan-27 May 1880)	Dedicated to a admirer of Tchaikovsky's work.	1880	45
Music for tableau: <i>Montenegrins</i> ...	(8-11 Feb 1880)		1880	(Lost)

Six vocal duets	Tatiana (Tania) Davydova (16 June-5 Sept 1880)	Inscribed to the composer's niece.	1880	46
Seven Songs, Op.47	A.V. Panaeva, soprano (July-Aug 1880)	A respected singer, for whom Tchaikovsky's brother Anatolii had an 'unrequited passion' [DB, II, p.270].	1880	47
Romeo & Juliet, fantasy overture (version 3)	Mikhail Balakirev? (completed 10 Sept 1880)	(See 1869)	1880	
Serenade for string orchestra	K.K. Albrecht (21 Sept-26 Oct 1880)	Teacher, cellist, Dean of the Moscow Conservatoire, a close of Tchaikovsky.	1880	48
The Year 1812: festival overture	Consecration, Cathedral of Christ the Saviour (12 Oct-19 Nov 1880)		1880	49
<hr/>				
1881				
Sixteen Children's Songs (No.16 only)*	(by 19 Jan 1881)	For children (see Op.54, 1883).	1881	54
All-Night Vigil (17 choral pieces)	(May 1881-19 March 1882)		1881/2	52
Mazepa, opera (started)	(June 1881-28 April 1883)		1881/3	
Cantata, women à 4	(?Sept 1881)		1881?	
Duet for opera, Romeo & Juliet	(Oct 1881; OR 1893. Completed by Taneev)		1881/1893!	
Trio for piano, violin & 'cello	Memory, N.G. Rubinstein (To the memory of a great artist) (Dec 1881-9 Feb 1882)	In memoriam.	1881/2	50
Evening, unaccomp. men à 3	(by 25 Dec 1881)		1881	

## 1882

Trio for piano, violin & cello (completed)	N.G. Rubinstein (Dec 1881-9 Feb 1882, see above)	1881/2	50
<i>All-Night Vigil</i> (17 choral pieces) (completed)	(May 1881-19 March 1882)	1881/2	52
Six pieces for pianoforte	1. Mariia Kondrat'eva 2. Anna Davydova 3. Anna Merklings 4. Nata Pleskaia 5. Vera Davydova 6. Emma Genton	1882	51
	Wife of close friend, Nikolai. Tchaikovsky's niece. The composer's cousin. Sister, Sasha' close friend at the Davydov family home at Kamenka. Tchaikovsky's niece. Governess to the Kondrat'ev family, and one whose 'feelings towards Tchaikovsky had caused him some recent discomfort' [DB, IV, p.414].		
<i>Mazepa</i> , opera (continuing)	(?5-22 Sept 1882)  (In progress: June 1881-28 April 1883)	1881/3	

## 1883

<i>Coronation March</i> for orch.	Commission, City of Moscow (17 March-by 4 April 1883)	1883	
<i>Moscow</i> , coronation cantata	(17 March-5 April 1883)	1883	
<i>Mazepa</i> , opera (completed)	(June 1881-28 April 1883, see above)	1881/3	
Suite No.2 in C, for orchestra	Praskov'ia Tchaikovskaia (wife of brother, Anatolii) (13 June-25 Oct 1883)	1883	53
Sixteen Children's Songs, nos.1-15*	A 'rather special gift to children'	1883	54

(written to Jurgenson, TLP12.p.273)  
 (2-15 Nov 1883)  
 [No.1, written by 19 January 1881]

<b>1884</b>				
Six Songs, Opus 57 (No.1 only)**	F.P. Komissarzhevsky, singer (? early 1884)	To a respected singer.	1884	
Suite No.3, for orchestra	Erdmannsdörfer, conductor (April-31 July 1884)	To a respected conductor.	1884	55
<i>Fantasia Concerto</i> , piano & orchestra	(a) Esipova; (b) S. Menter (June-6 Oct 1884)		1884	56
<i>Impromptu Capriccio</i> , for piano	Sophie Jurgenson, wife of publisher-friend (30 Sept 1884)	A musical gift.	1884	
Six Songs, Op.57, Nos.2-6)	2. B.B. Korsov, baritone 3. E.K. Pavlovskaja, singer 4. V.V. Bukatova, sister of Lev (orig. A.A. Slavina, singer) 5. D.A. Usatov, singer 6. A.P. Krutikova, singer (Oct-13 Dec 1884)	To singers.	1884	57
<i>Elegy</i> for string orchestra (originally entitled <i>A Grateful Meeting</i> )	memory, I. Samarin (actor, producer, playwright) (by 18 Nov 1884)	In memoriam, a well-respected actor.	1884	
<i>Nine sacred pieces</i> , chorus (started)	Prompted by Tsar (Nov 1884-April/possibly Aug 1885)		1884/5	

<b>1885</b>			
<i>Cherevichki</i> , opera (revision of <i>Vakula</i> )	(28 Feb-3 April 1885)	1885	
Hymn, SS Cyril & Methodius	Commission, Jurgenson; (1000th anniversary, death Methodius) (19 March 1885)	1885	
Nine sacred pieces, chorus (completed)	Prompted by Tsar (Nov 1884-possibly Nov 1884)	1884/5	
<i>Manfred Symphony</i>	<b>M. Balakirev</b> (April-4 Oct 1885)	1885	58
			To the composer who now made a dramatic reappearance into Tchaikovsky's life, following a long absence.
<i>Jurists' Song</i> , unaccompanied chorus	School of Jurisprudence (by 9 Oct 1885)	1885	
<i>The Enchantress</i> , opera (started)	(Oct 1885-18 May 1887)	1885/7	
<i>Jurists' March</i> , for orchestra	School of Jurisprudence (8-17 Nov 1885)	1885	
<b>1886</b>			
Domovoi's monologue for <i>Voevoda</i>	(25-29 Jan 1886)	1886	
<i>Dumka</i> , for piano	<b>Antoine Marmontel</b> (27 Feb-5 March 1886)	1886	59
Twelve Songs, Op.60	<b>Empress Maria Feodorovna</b> (31 Aug-20 Sept 1886)	1886	60
<i>The Enchantress</i> , opera (continuing)	(Oct 1885-18 May 1887)	1885/7	

## 1887

*An angel weeping*, chorus

(2 March 1887)

1887

*The Enchantress*, opera  
(completed)

(Oct 1885-18 May 1887)

1885/7

Suite No.4 in G (Mozartiana)

Homage to Mozart  
(29 June-19 Oct 1887)

61

*The golden cloud has slept*, chorus

For Mrs. Kaitmazova  
(17 July 1887)

Written as a gift to an enthusiast.

1887

*Pezzo capriccioso*, 'cello & orchestra

Brandukov, 'cellist-friend  
(24 Aug-by 11 Sept 1887)

Dedicated to a respected musician and friend.

62

Six Songs, Op.63

Gr.-Duke Konstantin, poet  
(Nov-Dec 1887)

(See above, KKR)

1887

Chorus for men's voices, à 4:  
*Blessed is he who smiles*

Student choir, . .  
Moscow University  
(19 Dec 1887)

Work requested by Tchaikovsky's close friend, Albrecht.

1887

## 1888

Symphony No.5 (E minor)

Theodor Avé-Lallemont

Avé-Lallemont, a leading teacher and influential figure within the Hamburg Philharmonic Society, received this dedication as a token of friendship despite the former's sharp criticism of Tchaikovsky's music. They 'parted great friends' [TMKS, p.359 and DB, IV, p.132].

1888

64

*Hamlet*, Overture-Fantasia

(May -26 Aug 1888)  
Edward Grieg  
(for GUITRY)  
(29 June-19 Oct 1888)

Tchaikovsky and Grieg exchanged a number of scores, building up something of a relationship, which resulted in this dedication [DB, IV, p.142]. The *Hamlet* theme was originally suggested to Tchaikovsky by his actor-friend, Lucien Guitry.

1888

67

Six Songs to French words

Désirée Artôt-Padilla  
(completed 22 Oct 1888)

Dedicated to his former fiancée, on meeting her some twenty years later.

1888

65

*Sleeping Beauty*, ballet  
(started)

Vsevolozhsky, impresario  
(Oct 1888-1 Sept 1889)

1888/9

66



<b>1889</b>					
<i>The Nightingale</i> , chorus	Choir of Petersburg Imperial Opera (21-24 Jan 1889)	1889			
<i>Legend</i> , Op.54, No.5, arr. chorus	(Jan 1889, arrangement of solo song)	1889			
<i>Valse Scherzo</i> (No.2), for piano	Commission for music journal (by 27 Aug 1889)	1889			
<i>Sleeping Beauty</i> , ballet (completed)	Vsevolozhsky, impresario (Oct 1888-1 Sept 1889)	1888/9	66		
<i>Impromptu</i> in Ab, for piano	Anton Rubinstein (2-12 Oct 1889)	1889		In celebration of Rubinstein's golden jubilee as an artist.	
<i>Welcome to A. Rubinstein</i> , chorus	Anton Rubinstein, jubilee (‘A Greeting to Anton Rubinstein on his golden jubilee as an artist’) (2-12 Oct 1889)	1889		In celebration of Rubinstein's golden jubilee as an artist.	
<b>1890</b>					
<i>The Queen of Spades</i> , opera	(31 Jan-20 June 1890)	1890	68		
<i>Souvenir de Florence</i> , string sextet	P'burg Chamber Music Society 25 June-6 Aug 1890)	1890	70		
<i>The Voevoda</i> , symphonic ballad	(by 27 Sept 1890-4 Oct 1891)	1890/1	78		
<b>1891</b>					
Incidental music to <i>Hamlet</i>	Grieg? (see 1888) (19 Jan-3 Feb 1891)	1891	67a		

<i>The Nutcracker</i> , ballet (started)	(Feb 1891-4 April 1892)	1891/2	71
Three a capella choruses: <i>Tis not the cuckoo in the damp pinewood</i> , chorus <i>Without time, without season</i> : chorus <i>The voice of mirth grew silent</i> : chorus	Mel'nikov's Free Choral Class  (by 26 Feb 1891)	1891 1891 1891	
<i>Iolanta</i> , opera	(22 July-27 Dec 1891)	1891	69
<i>The Voevoda</i> , symphonic ballad	(by 27 Sept 1890-4 Oct 1891)	1890/1	78
<b>1892</b>			
<i>The Nutcracker</i> , Suite	Suite from the ballet, (scored, 9-20 Feb 1892)	1892	71a
<i>The Nutcracker</i> , ballet (completed)	(Feb 1891-4 April 1892)	1892	71
Symphony No. 7* in Eb	(unfinished sketches) [Sketches used for:- Piano Concerto No.3 in Eb, Op.75; Andante & Finale, Op.79; Scherzo-fantasia, Op.72, No.10] [Reconstruction of sketches by S. Bogatyrev first performed, 1957] (May-7 Nov 1892)	1892	
<i>Aveu passioné</i> , in E min., piano	(from episode in <i>Voevoda</i> )	1892?	
<i>Impromptu (Momento lirico)</i> , piano	[completed by Taneev]	1892/3?	

1893

Symphony No.6 (*The Pathétique*)

Vladimir (Bob) Davydov  
(16 Feb-31 Aug 1893)

Dedicated to his beloved nephew.

1893

74

Night, chorus, SATB

Homage to Mozart  
(13-15 March 1893)

1893

Military March, for band

98th Yurevsky Regiment  
(5 April and 17 May 1893)

Written at the request of the composer's cousin, Andrei Petrovich Tchaikovsky, commander of the 98th Yurevsky infantry regiment.

1893

Eighteen piano pieces

- 1. Varvara Maslova, friend of Tanev
  - 2. Pyotr Moskalev, fleeting acquaintance
  - 3. Avgust Gerke, peer at School of Jurisprudence
  - 4. Anatoli Galli, pianist-teacher at Conservatoire\*
  - 5. Vasilii Safonov, Dir./Conservatoire (bad relations)
  - 6. Luiza Jurgenson, daughte of Osip
  - 7. Paul Pabst, pianist-teacher at Conservatoire
  - 8. Ekaterina Laroche, wife of Herman (respected, pitted)
  - 9. Anna Maslova, sister of (1)
  - 10. Ziloti, close pianist-friend
  - 11. Nadezhda Kondrat'evna, daughter of old friend, Nikolai
  - 12. Alexandra Svetoslavskaja (née Jurgenson), P's daughter
  - 13. Alina Briullova, Kolia Konrad's mother (at odds/Modest)
  - 14. Vladimir-Sklisovsky, the sick boy,a travelling companion of the composer, who died in 1890.
  - 15. Sergei Remezov, staff, Moscow Conservatoire\*
  - 16. Nikolai Lenz, later at Jurisprudence, arranger
  - 17. Nikolai Zverev, staff Moscow Conservatoire (60+)\*
  - 18. Sapel'nikov, close friend, professional musician
- [\* In Tchaikovsky's close circle]

1893

72

Six Songs, Op.73

Nikolai Figner, singer  
(5-17 May 1893)

1893

73

Spring, unaccomp.women's chorus

(Lost)

Musical Jest, song in letter to Bob

(Lost)

1893 75

Louis Diémer, pianist  
[A re-working of the incomplete  
Symphony in Eb, 1st mvt.]  
(5 July-15 Oct 1893)

Concerto No.3, for piano & orchestra

1893 79

[reworking of Sym in Eb, slow mvt.  
and last mvt. Completed by Taneev]  
(begun after 15 Oct 1893)

Andante & Finale, piano & orchestra

Appendix 7

Why did Tchaikovsky write songs?:  
A table of his songs linked to the motives for their composition.

Key:

DB (I - IV) Brown, D. *Tchaikovsky: a biographical and critical study*, volumes 1-4 (London, 1978-1992).  
Hol Holden, A., *Tchaikovsky* (London, 1995).  
PozQ Poznansky, A., *Tchaikovsky: the quest for the inner man* (London, 1991).  
TLP (I-17) Chaikovsky, P., *Polnoe sobranie sochinenii: literaturnye proizvedeniia i perepiska* (Complete edition: literary works and correspondence), 17 vols. (Moscow, 1953-81).  
YDGC Chaikovskii, P., *Dni i gody P.I. Chaikovskogo* ('The days and years of P.I. Tchaikovsky') (Moscow/Leningrad, 1940).

Title	Date	Status	Motive for composition	Location of evidence
<i>Our mama in St. Petersburg</i>	August 1844	Lost	Written for his mother, who was away in search of a nanny (composed 'jointly' with 2 year old sister Sasha).	Quoted in a letter from Ilia Petrovich to his wife: YDGC, p.13 [DB, I, p.22]
<i>My genius, my angel, my friend</i>	c.1857-8, possibly 1854		Possibly in homage to his intimate 'special' schoolfriend, Sergei Kireev.	Ed. Zhdanov, <i>Pis'ma k blizkim: izbrannoe</i> , Moscow, 1955, p.672.
<i>Zemfira's Song</i>	c.1857-60		From Pushkin's poem, <i>The Gypsies</i> .	
<i>Who goes?</i>	1860	Lost	Poet-friend, Apukhtin requested that Tchaikovsky set some of his poems.	Apukhtin, <i>Stikhotvoreniia</i> , 345 [PozQ, p.124]
<i>Mezza notte</i>	?1860-1		c.f. Glinka's song <i>Venetian Night</i> of 1832.	
Six Songs, Opus 6	1869		Written immediately after completion of first version of <i>Romeo and Juliet</i> - a rest	[DB, I, p.201]

		from the rigours of composing a major work? Written to 'make some money'.	[DB, I, p.201]
<i>To forget so soon</i>	1870	One of a small group of short pieces, written at the end of 'a pretty lean year'.	[DB, I, p.214]
Six Songs, Opus 16	1872-3	Tchaikovsky had been drained by work on his Second Symphony, and, 'because of the absence of any inspiration or the urge to compose...[he wanted] to compose some little romances...' No.1 dedicated to Mrs. Rimsky-Korsakov in anticipation of the birth of her first child. Other dedications whimsical?	[TLP5, p.293] [DB, I, p.269]
<i>Take my heart away</i>	1873	Written, despite recurring illnesses, as respite from the hard work of just having completed major projects, e.g. <i>The Tempest</i> symphonic fantasia (Aug-Oct 1873)	[Hol, p.92]
		Written as respite from work as Conservatoire teacher and critic. Written for the periodical <i>Nouvelliste</i> .	[DB,I, p.298]
<i>Blue eyes of spring</i>	1873	As above (see <i>Take my heart away</i> )	[Hol, p.92]
Six Songs, Opus 25	1875	Written in response to a request from the publisher Bessel. Written as part of a 'surge of song composition' following a fallow period of non-composition in 1875, in which Tchaikovsky had written his manual on harmony. Written to	[DB,II, p.28/9]  [DB, II, p.31]

			recharge his compositional batteries.
Six Songs, Opus 27	1875		(As Opus 25). Collection for Jurgenson. Creative momentum inspired by a variety of poets.
Six Songs, Opus 28	1875		(As Opus 25). Second Jurgenson collection, again of a variety of poets. New stimulus of responding to the epic noble ballad of <i>The Corals</i> (No.2).
<i>I should like in a single word</i>	1875		(As Opus 25). Commissioned by <i>Nouvelliste</i> , following the success of the <i>Nouvelliste</i> songs above.
<i>We have not far to walk</i>	1875		As Opus 25. ( <i>Nouvelliste</i> commission). Forerunner of Tatiana's 'Letter Song' in <i>Eugene Onegin</i> ? [DB, II, p.30]
Six Songs, Opus 38	1878		Written in 'recovery' (from disastrous marriage) period. Tchaikovsky tried to write 'at least one small piece a day'. In February he wrote to his publisher, Jurgenson: 'Write and tell me...what sort of small-scale pieces I can particularly oblige you with. I am very disposed now as relaxation to busy myself with all sorts of small-scale work.' [Hol, p.178] [TLP7, p.120; and DB,II, p.283]
			Tchaikovsky sought actively 'to broaden the range of his published works - essential for the advancement of his international reputation'. [Hol, p.178]
			Nos.1-4 inspired by an anthology of

Seven Songs, Opus 47	1880	poetry sent to Tchaikovsky by Mrs. von Meck in response to his request for texts. All A.K. Tolstoy poems.	
		No.5, <i>The love of a dead man</i> , inspired by his stay in Florence.	To von Meck, 28 Dec 1877 [Hol, p.163]
		No.6, <i>Pimpinella</i> , to celebrate the 'charms of Italian folk-singing' and the 'indescribably attractive' street-singer, Vittorio.	
Sixteen Children's Songs, Opus 54 Nos.1-15 No.16	1883 1881	Written in response to work overload. Opus 46 Duets and these songs written when Tchaikovsky had 'come to the conclusion that [he had been] writing too much, and [he wanted] for a whole year to write nothing but trifles'.	To P. Jurgenson, April 1880, [TLP9, p.142 and DB, III, p.107]
		Written in reponse to the power of poetry.	
		Inspired by the presence of children in the family retreat of Kamenka. Started just a week after the completion of 'Suite No.2' in C, in which 'a vision from the world of childhood had so deeply touched his creativity'. No.16 written in 1881, published in <i>Recreation for Children</i> (monthly): original inspiration, to write for children, therefore building up over time.	[Hol, p.229] [DB, III, p.234]



Six Songs, Opus 57	1884	Composed as 'light and pleasant labour'. [TLP12, p.264]
		Inspired by poetry mainly of Pleshcheev. [DB, III, p.234]
		Written very quickly: to Modest, 5 Nov 1883: 'I am writing one regularly each day'. [TLP12, p.264]
		Collection to 'serve as a rather special gift for children'. [TLP12, p.273] [DB, III, p.234]
		Written after completion of the <i>Concert Fantasia</i> for piano and orchestra, and just before his trip to St. Petersburg to attend rehearsals for a new production of <i>Eugene Onegin</i> . Written as a rest from major composition at Pleshcheevo, during a time of reading and resting.
Twelve Songs, Opus 60	1886	Written after a major working period and as a rest from (e.g. <i>The Enchantress</i> ). [DB, IV, p.30] The composer ran out of large manuscript paper and so broke off from work on <i>The Enchantress</i> for a month to work on these songs (Aug-Sept 1886).
		Written in response to a request from the Empress herself: motivated by 'loyal zeal rather than flooding inspiration'. [DB, IV, p.86]
		Tchaikovsky taken by a 'delight in Khomiakov's verse' (Nos.1 & 11). [DB, IV, p.86]
		Variety of poets. Overriding sense of despair. Half of songs take place at night-time. (Mood link to Op.73 set).

			'A resonant echo of ...[a]... gloomy year'. The composer's attempt to 'escape from his personal darkness into a brighter future'.	[Hol, p.258]
Six Songs, Opus 63	1887		Tchaikovsky desperately tired: exhausted from rehearsals of <i>The Enchantress</i> ; worried about sister-in-law (Parasha)'s typhus; Russian Musical Society in difficulty; concert conducting tiring.	[DB, IV, p.121]
			Tchaikovsky retreated to Maidanovo for three weeks (not counting two brief visits to Moscow). Finished off these songs, wrote the short <i>Blessed is he who smiles</i> (choral work), otherwise did no other work at all: songs as a means of resting.	[DB, IV, p.122]
			Inspired by texts of Gr.-Duke Konstantin Romanov, friend.	
Six Songs, Opus 65	1888		On a visit to Berlin, Tchaikovsky had come across Désirée Artôt after a twenty year gap. She sat next to him at a dinner and sang. He promised to write 'a song' for her. When he had time, five months later, he produced this set.	[DB, IV, p.160]
			Written very quickly, only three days after completion of <i>Hamlet</i> .	[DB, IV, p.161]

Six Songs, Opus 73

1893

Written in response to texts of unknown poet, Daniil Rathaus.

Appendix 8

Summary of the main poetic themes of Tchaikovsky's surviving songs

Song Title	Précis of song plot	Key word/s	Thematic link/s to Opus 73
<i>Moi genii, moi angel, moi drug</i> (My genius, my angel, my friend)	Intimate friend as source of inspiration.	<i>I sladtii vrachuesh' nedug</i> 'You heal my sweet ailment'	Love, dreams, quietness.
<i>Pesn' Zemfiry</i> (Zemfira's song)	Old husband, cut me, burn me: I hate you but love another man passionately.	<i>rezh' menia...zhgi menia</i> (cut me, burn me)	Passion, love with a forbidden person.
<i>Mezza notte</i> (Midnight)	Lovers meeting at night: 'love unhappy and true, benefits by darkness'. Night as protagonist.	<i>Mezza notte é il nostro amor</i> (Midnight is our love)	Night, love, unhappy love, trysts by night, sleep, sounds (bells, music), silence.
<i>Ne ver', moi drug</i> (Do not believe, my friend) Opus 6, No.1	Do not believe me when I say that I have fallen out of love with you: I will return as surely as the next tide comes in to shore.	<i>Uzh ia toskuiu prezhnei strasti polnyi</i> (I'm miserable, full of the old passion)	Problematic love: constantly being drawn back to forbidden (?) love (powerless to resist, c.f. tidal pulls). Unsuccessful attempt to deny love.
<i>Ni slova, o drug moi</i> (Not a word, o my friend) Opus 6, No.2	A couple, bending down over a (metaphorical?) tombstone realise that happiness is lost forever.	<i>ni slova, molchalivy, kannem mogil'nym, grustnye ivy, sklonivshis'...</i> , serdtse. Not a word, silently, tombstone, sad willows .. leaning, heart.	No speaking, silence, pathetic fallacy (incl. bending trees), nature, reflections, happiness regret, death, love lost, lost forever.

*I bol'no i sladko*  
(*Painfully and sweetly*)  
Opus 6, No.3

The excitement of new love: it hurts, it delights. Fear of rejection: 'you desire the declaration of love and the rendezvous is pure torture'. Inability to express love: (when) 'the words pour out freely...there is no one to listen to them'.

*i bol'no, i sladko, serdse,*  
*pozhar, svidan'ia, predatel'skii*  
*vzor, i v muku svidanie,*  
*net slova, ...i molchish',*  
*i trepet.*

It hurts, it delights, heart, fire, rendezvous, treacherous glances, a rendezvous that is pure torture, no word...you remain silent, trembling.

Excitement about but fear of love. Being struck dumb - ineffective - during a rendezvous.

*Sleza drozhii*  
(*A tear trembles*)  
Opus 6, No.4

You are upset and jealous because I have left you. My love cannot be limited. Do not grieve: 'when we are dead, we shall all be reunited in love'.

*Sleza drozhii v tvoiom revnivom*  
*vzore...Moiu liubov', shirokuiu*  
*kak more... ne grusti, o moi*  
*drug...gore.*

A tear trembles in your jealous eye...My love wide as an ocean, cannot be limited...do not grieve. my friend...sadness.

Inability to show and sustain love.  
Painful love can be cured only by death.

*Otchego?*  
(*Why?*)  
Opus 6, No.5

Why did you leave me, so making my life seem 'gloomier than the grave'?

*pechal'no... Otchego nad lugami*  
*visit pogribal'nym pokrovom*  
*raza?...Otchevo i zemlia vsia*  
*syra, I ugriumei mogily samoi?...*  
*vsio grustnei...*

Sadness... Why are the meadows covered in sepulchral dew?... Why is the earth so wet and gloomier than a grave?... (I grow) sadder (each day).

Love lost.  
Pathetic fallacy.  
Life without love is like death.

*Net, tol'ko tot, kto znal*  
(*None but the lonely heart*)  
Opus 6, No.6

'Only he who has longed (passionately) for someone will understand how I am suffering now'.

*svidan'ia, ia stradal i ...ia*  
*strazhdu...kto menia liubil i*  
*znal dalioko...vsia grud' gorit.*  
rendezvous...I suffered and am

Yearning and suffering associated with longing for love.

<i>Zabyt' tak skoro</i> (To forget so soon)	Do you not remember 'all the happiness of the life we had together?...the rendezvous? the dreams? the vows?	yearing...those who have known me and loved me so long ago... My heart is burning.	(Intimation of a number of former lovers?)
<i>Kolybel'naia pesnia</i> (Lullaby) Opus 16, No.1	A lullaby: a baby is in its cradle. Its mother asks the wind, the sun and an eagle to mind the child. 'The eagle has flown home, The sun has gone under the water...The wind asks his mother, 'Where have you been?..' The wind's mother replies that she has 'not been rushing the sea-waves, nor...disturbing the stars but [she had been] guarding a baby and rocking its cradle'.	<i>volny, zvezdy (zolytye), solntse, veter, orla.</i>  waves, (golden) stars, the sun, the wind, eagle (bird).	Pathetic fallacy: sun, wind, stars as characters.
<i>Pogodi!</i> (Wait!) Opus 16, No.2	The poem is set at night time. 'Wait awhile, Why do you hurry? Life (flies by) so quickly anyway'. Invitation to breathe in the fragrances and sensuousness of night.	<i>nochi, zvezda(mi), ...kak mechtatel'no smotrit luna! Kak temno v etoi seni drevesnoi, I kakia vezde tishina... shepchut berezy... serdse, ... Vozdukh ves' polon</i>	Night. Sensuousness. Time. Nature. Sounds (e.g. whispering birch trees): pathetic fallacy. Moon as a protagonist. Silence. A sensuous but
		<i>vse nashi vstrechi, svidan'ia... v teni vetvei, ochei nemye razgovory... polnaia luna na nas gliadela iz okna... V nochnuiu pasmurnuiu poru... Bozhe moi!</i> All our meetings, the rendezvous under the shadows of the tree, Our eyes talking mutely...the full moon was looking at us through the window...(do you remember) our vows in the gloomy night? My God!	Love lost - regret. Pathetic fallacy - the imagery of the rendezvous under the tree, moon looking in through the window.  Gloom. Silence.  God.

not actively sexual nocturnal encounter.

*zapakhom rozy.*  
nights, stars,...and the moon  
looking down upon us  
pensively! How dark the shadow  
from the trees is. The silence  
is so intense...the birches  
whisper...heart...the air is filled  
with the scent of roses.

*Poimi khot' raz...*  
(Accept just once)  
Opus 16, No.3

A confession of 'love...before the  
estrangement'. The protagonist is  
'mute and trembling' before the  
'wonderful creature', a 'deity' for  
whom he is 'ready to die': 'I am  
happy: in every new torment, I  
see the triumph of your beauty'.

*tosklivoe priznan'ie,*  
*la obraz tvoi lovliu pered*  
*razlukoi... la polon im,*  
*nemeiu i drozhu. I bez tebia*  
*tomias' predsmertnoi mukoi...*  
(Ty) kak bozhestvo...  
(la blazhen) v kazhdoi muke  
novoi...

Confession of love.  
Mute and trembling  
awestruck poet.

Love-death-God.

Torment associated with  
love.

Gloomy confession, I catch a  
glimpse of your image before the  
estrangement...It fills me, making  
me mute and trembling. Without  
you, in the torment of death's  
agony...(You are) like a god...  
I am happy: in every new torment.

*O, spoi zhe tu pesniu...*  
(Oh sing that song...)  
Opus 16, No.4

Sing me that song that you used to  
sing to me when I was a child: the one  
that you sang 'anguish-haunted... (with)  
tears...dropping from your dark and  
pensive eyes'. I am broken-hearted but  
'sleep will heal all my troubles'. Take me  
back to my childhood with your song.

*pesni, ...ty pela, tomima toskoIU...*  
*Katilas' sleza...grustno,*  
*Ubitaia gorem zasnu ia snom*  
*Chto vrachuiet vse muki...*  
Songs,... You sang, anguish-  
haunted...Tears were falling...  
(Let me fall asleep)...broken-  
hearted, and sleep will heal my  
troubles.

Reflection on the past.  
Sadness. The power of  
music. The power of sleep.

<i>Tak chto zhe?...</i> ( <i>Thy radiant image</i> ) Opus 16, No.5	I see your image night and day: 'frightening dreams are full of you!' 'Torture me but love me... The secret of this fatal passion is deep inside me, but you reproach me, Taunt me... with your merciless rude mockery...I will be faithful to you for the rest of my life... You pour the poison of treachery into my heart. You spoil my life... Kill me, but love me!	<i>Strashnye sny...Khot' much', da liubi!...Ia tainu strasti pagubnoi. Ty zhizn' otravliaesh' moi... Ia ne snesu etoi muki... Ubei, no liubi!</i>	Haunted by image of lover. Love is torturous, obsessive, unfulfilling.  Love-Death link.
<i>Novogrecheskaja pesnia</i> ( <i>New Greek song</i> ) Opus 16, No.6	In 'dark Hell', women languish, cut off for their sins, far from the blue sky and wide the world, far from the churches with golden icons.	<i>Stonut devy, plachut zhony I toskuiut...Nebo goluboe... Est' li v svete tserkvi bozhi... I ikony zoloty... The maidens are moaning, the wives, They languish and suffer...blue sky...Are there churches there - with golden icons?</i>	Isolation. Unending suffering. Search for God. Blue sky, golden (icons).
<i>Unosi moio serdise</i> ( <i>Take my heart away</i> )	Enchant me with your song. Even when the song dies away, it returns like the tide 'bringing pearls'.	<i>Serdise, dal', mesiats, pechal', v etikh zvukakh...sliozy, (ulybka) liubvi, plyvu serebristym putiem...zamirael tvoi golos...noch'iu zaria, ten'. Heart, distance, moon, sadness, sounds, tears, (the smile) of love, I am taken by this silver path, your voice dies away, the setting sun, shadow. [c.f. Op.6, No.1]</i>	Love's power to transcend. Dusk/night. Sounds. Shade/shadow/colours. Sadness. The power of music.
<i>Glazki vesny golubye</i>	'...I dream as I pick the flowers,	<i>gladiat iz travy, liuby vy miloi, fialki,</i>	Nature. Guilty secrets.



*(Blue eyes of spring)*

Nightingales sing in the woods.  
My God, who has told them  
My thoughts and dreams?...  
The woods have come to know  
My innermost secret...'

*(ia) mechtaiu, solovei, Bozhe  
moi, gromko, ...nezhmuu tainu  
moi...*  
(eyes) look out from the grass,  
(my) beloved violets, I dream,  
nightingale, loudly...my  
innermost secret.

Pathetic fallacy.

God.

Sounds/ implied colours.

*Primiren'ie*

*(Reconciliation)*

Opus 25, No.1

'Oh, my heart, fall deeply asleep!...  
Do not recall the feelings which have  
long passed...Let the hopes and false  
expectations not disturb your peaceful  
sleep. For the past will never come  
back and there is no hope for the future...  
Try to forget in winter-time that you  
have picked roses in spring-time!'

*serdse, zasn...gluboko, l'zhivoi  
mechtoi, rozy vesnoi.*  
heart, deep sleep, false  
expectations, roses of spring.

Love lost.

Pain of past love  
not re-attainable.

Nature.

Sleep/night.

(Attempt at  
reconciliation to the above)

*Kak nad goriacheiu zoloi  
(As over the burning ashes)*

Opus 25, No.2

My life is like a manuscript smouldering  
over hot ashes. 'I am dying out  
slowly in this unbearable monotony.  
Oh, my God, if only just once this flame  
could burst out freely, and..without  
agony, I would have sparkled and died  
out'.

*ogon', (ia) gasniu  
o nebo, khot' raz, I ne tomias',  
ne muchas' dole, Ia prostial  
by i pogas.*  
Fire, I am dying, God/heaven,  
And, without languishing,  
without agony, I would have  
sparkled and died out.

Fire.

Sadness.

Personal dissatisfaction.

Regret.

Death.

Frustration.

*Pesn' Miniony*

*(Mignon's song)*

Opus 25, No.3

'Do you know the (idyllic) land [where]  
I would like to find refuge with you?...  
There our way is paved for us, let us  
follow it, my love...Do you know the  
house...with its golden dome, (where)  
the idols look down, sad and silent?...  
Do you know the land?'

*(nebo) glubok i chist,  
...kak zhar farit pod zeleniu  
gustoi, ia ukryt'sa...Ty znaesh'  
put'? Tuda i nam sled prolozhen  
videm, vlastitel' moi...  
Gladiat kumiry, molcha i  
grustia.*  
The sky is deep and clear,  
...(oranges are) burning like the

Nature.

Fate.

Search for a refuge  
(a home/a love).

Being observed by  
nature (here idols),  
looking down:

Pathetic fallacy.

Search for happiness.

<p>sun's rays in the trees... Do you know the way? There our way is paved for us, Let us follow it, my love. The idols look down, sad and silent.</p>	<p>kanareika, spoi zhe mne, est' li tam takoe nebo...?, roz. canary, sing to me [c.f. Op.16, No.4], What is the sky like there? [c.f. Op.16, No.6], rose.</p>	<p>Music. Nature. Lack of freedom. Frustration. Search for happiness.</p>	<p>Sadness.</p>
<p>The sultan's wife, trapped in her high tower, asks the canary to 'sing to me about the West'. The canary rebukes wife, saying 'Don't stir up my misery in vain... You have flourished in lazy somniales like the nature around you, And you do not know, you have never heard that the song has a sister - Freedom'.</p>	<p><i>Ia s neiu nikogda ne govoril, ia iskal...s neiu vstrechi ...i drozha...ia ubegal ot vsekh daleche...v mechiakh...grustil, vzdychal, tomilsia i revnoval.. S vesennim solnsem, s rozovoi zaritiei, S slezoi nebes, upavshei na tsvety. S luchom luny, s vecherneiu zvezdoi...Moi ideal, otrady i muchenie.</i> I have never spoken to her, But I was seeking after her (constantly)... trembling...I ran away from everybody...(in my ) dreams I longed for her and yearned and was jealous...sun in spring, dawn, sunshine on flowers, ray of moonlight, night stars, (she was) my ideal: consolation and misery.</p>	<p>Lack of communication. Frustrated silence. Nature. Sadness. Longing. Love never attained. Love linked to torment. Night/dreams.</p>	<p></p>

*Kak naladili: durak...*  
*(As they kept on saying, 'Fool!...')*  
 Opus 25, No.6

'Fool, stop going to the pub...  
 Drink water and not wine. Go to  
 the river and learn from it...  
 I shall go to the river, I shall  
 speak to it: ...how can I stop  
 drinking? How can I drown my  
 bitter misery in your waters?  
 If you teach me, I will praise you  
 for the rest of my life...'

*von khot' rechke poklonis'...ia k*  
*rechen'ke poidu, s rechtoi*  
*rechi povedu:...kak v tebia, moiu*  
*reku, utopit' zmeiu-tosku'.*  
 Go to the river... I will go to the river  
 and shall speak to it...(saying) how  
 can I drown my bitter misery in your  
 waters?...'

Nature.  
 Being out of control.  
 River as a character.  
 Bitter misery.  
 Death.

*Khotel by v edinoe slovo*  
*(I would like in a single word)*

'I would like ...to express my sorrow  
 and grief, And to throw this word  
 to the wind...to reach you and stay  
 in your heart...(and) be heard by  
 you in your dream(s)...'

*grust', pechal', veter, serdise, ochi, pod*  
*griozoi nochnoi, to slovo pechali*  
*zvuchalo vo sne nad toboi.*  
 Sadness, the wind, heart, eyes, in your  
 dreams, I wish that the word sadness  
 could be heard in your dreams.

Sadness.  
 Rejection: love gone sour.  
 Bitterness.  
 Nature.  
 Dreams/night.

*Ne dolgo nam guliat'...*  
*(We shall not walk for long hand in hand)*

We will not be together for very long.  
 We will not continue to be 'enchanted by  
 dreams...watch the moon' nor 'enjoy  
 fancies that cannot be put into words'.  
 We will not long blossom with ecstasy!  
 No, long shall we pay for this with  
 suffering and neither of us will ever  
 forget that terrible word 'farewell'.

*pri bleske zviozd, vechernieiu poroi,*  
*mechat', luna, sud'be stradan'iem,*  
*prosti!*  
 in the starlight of the evening, dream,  
 moonlight, a fate of suffering, farewell!

Love and ecstasy.  
 Love doomed.  
 Nature (moon).  
 Dreams/night.  
 Suffering.  
 Parting: farewell.

*Na son griadushchii*  
*(At bedtime)*  
 Opus 27, No.1

(It is night). The 'body begs for peace  
 and the soul is weary after the turmoil  
 of the day...O God, grant thy people  
 peace...Forgive their sins, and waft a  
 soothing breath on their burning  
 sufferings, and to all thy creatures  
 bring happiness, if but in dreams'.

Night/dreams.  
 Tormented sleep.  
 Suffering.  
 Happiness only in dreams.  
 God.  
 Silence.  
 Suffering and turmoil.  
 A plea for relief.

*nochnaia t'ma bezmolvie*  
*prinosit...Bozhe dai liudiam*  
*mir...i slizy tikhie liubvi...*  
*zhguchee stradan'e...I vse*  
*tvoi pechal'nye sozdan'ia*  
*khot' snoviden'iem obmani.*  
 The darkness of night brings  
 silence...God, grant Thy people

peace...and the silent tears of  
love...burning suffering...To  
all Thy suffering creatures bring  
happiness, if but in dreams.  
[c.f. 73/2: *khoi' vo sne*:  
'Appear then, my distant friend,  
if only in a dream'].

*Smotri: von oblako...*  
(See how yonder...)  
Opus 27, No.2

'See how yonder the silent cloud floats  
by...the sky glows like your youth and  
beauty, so brightly that it seems to be  
smiling. It is so like you. See how yonder  
the stormcloud comes out alone. It is as  
dark as night, dark as our deep sadness.  
The glow of day will not brighten it...Its  
path diverges from the bright cloud's path.  
It is so like me.'

*nebo chistoe, utra, svetlo, tebia.*  
*tucha, noch', grust' dushi*  
*glubokaia, menia.*  
limpid sky, morning, brightness, you,  
stormcloud, night, deep sadness, me.

Nature.  
Love.  
Failed love.  
Night/darkness.  
Deep sadness.  
Beauty = you.  
Doom = me.

*Ne otkhodi ot menia...*  
(Do not leave me...)  
Opus 27, No.3

'Do not leave me, my love, stay with  
me!...I feel such joy when I am with  
you...We could not be closer than we  
are to each other; our love could not  
be purer, stronger, more ardent.'

*Drug moi...chishche, zhivee,*  
*sil'nei, my ne umeem liubit'*  
My friend (male?)...our love  
could not be purer, stronger,  
more ardent.

Successful love  
[c.f. 73/4].

*Večer*  
(Evening)  
Opus 27, No.4

An idyllic country scene at evening  
time. Sounds of beetles, ploughing,  
girls singing, family and children, a  
nightingale, supper, silence.

*nivy, zvezda vecherniaia,*  
*soloveiko, mat' zasnula,*  
*zatikhlo vsio.*  
cornfields, the evening star,  
nightingale, mother fallen asleep  
(beside her children), all is quiet.

Nature.  
Sounds.  
Silence.  
Evening/night.  
Sleep.

*Ali mat' menia rozhala...*  
(Did my mother give me birth)  
Opus 27, No.5

'Did my mother give birth to me for  
great grief or did a witch magic me the  
nest where I was born? Days and nights  
together I cry like a baby. The marriage-

*gore, dni i noch', svaty, uiektal*  
*...milyi, v tserkvi, svechka,*  
*pogasaet, osen' list, skoro ia s*  
*toboiu...*

Sadness.  
Day/night.  
Nature.  
God.

		makers will come but I cannot stand their scrutiny. My love has gone away, lost and gone like a soldier. All my friends in church have candles burning brightly. I am the only wretched girl whose candle will be snuffed out...On the meadow the leaves fall...This means that I shall soon see you again, my darling...'	sadness, days and nights, my love has gone away, in church, candle, snuffed out, autumn, leaves, I will soon be with you...	Separation
<i>Moia balovnitsa</i> ( <i>My playful one</i> ) Opus 27, No.6	The protagonist describes how (he) watches a young woman playing and singing. 'Her solo is brightening, her eyes are glittering...As coral pearls her teeth are shining...My gaze joins with hers, I expect her kisses to come. I do to want to listen to her anymore But to kiss her, kiss her, kiss her!'	<i>ptichka, slushat', slushat', slushat', ei glazki zazhiot, alie guby, kak perly v korallakh, i zhdu potseluita, ia gotov tselovat', tselovat', tselovat'. bird, listen, her eyes are glistening, ruby lips, like coral pearls, I am ready to kiss her...</i>	<i>ptichka, slushat', slushat', slushat', ei glazki zazhiot, alie guby, kak perly v korallakh, i zhdu potseluita, ia gotov tselovat', tselovat', tselovat'. bird, listen, her eyes are glistening, ruby lips, like coral pearls, I am ready to kiss her...</i>	Nature. Longing, yearning. Colours. The thrill of the chase.
<i>Net, nikogda ne nazovu...</i> ( <i>No, I will never tell</i> ) Opus 28 No.1	'No, you will never know whom I love... Let us sing!...singing that she is flax-haired like ripe corn...that, if she wanted I would yield her my life and soul. The pain of my burning love I hide from her. It is unbearable. I am dying of it. I love her so much I would die, sooner than giving my darling's name.	<i>liubliu, pet', ia umiraiu, umru.</i> love, sing, I am dying, I die.	<i>liubliu, pet', ia umiraiu, umru.</i> love, sing, I am dying, I die.	Love. Secrecy. Concealment of lover's identity. Nature. Love unbearable. Passion. Death.
<i>Korol'ki</i> ( <i>The corals</i> ) Opus 28, No.2	'As I went with the Cossacks, Hanna said, "By my tears I succeeded in moving God to help you. You will return from the first battle cheerful and in good health. Bring me then a string of corals for my prayers". God gave us a Cossack chieftain.	<i>ia so sliezami boga umolila...Bog poslal...u menia odna zabota...v glaza blesnula...aloi (vishnei)... serdse szhalos', zamiraia v grudi razdrobliennoi...O poschade ia molil bez slov... weeping, I prayed to God...God</i>	<i>ia so sliezami boga umolila...Bog poslal...u menia odna zabota...v glaza blesnula...aloi (vishnei)... serdse szhalos', zamiraia v grudi razdrobliennoi...O poschade ia molil bez slov... weeping, I prayed to God...God</i>	Love. Death. Colours. Silence.

Immediately we thrashed the whole of the Khan's army, captured the town, burst open the strong gates. A feast, a feast for the Cossacks! I have only one worry: the string of corals!

Suddenly they were flashed before my eyes. Know this - the Almighty helped, and the corals were suddenly plunged into the hollow of my hand, like a blood-red, large cherry.

I squeezed the spoils tightly and took off: I rushed straight to Hanna across the steppe with the string of corals. I did not stop to look for a ford, a dam or a bridge...

The bells are ringing in our parish; the people came crowding out of the cemetery and the whole mass of people are shouting to me with a hundred voices: "Hanna is there - but she does not need the string of corals!"

My heart gripped tightly, rooted to the spot in my broken breast, and, weeping, I fell from my horse, before the ikon... Oh, mercy, I cried silently, and I hung the string of corals onto the ikon!"

sent... I had only one concern... (the corals) sparkled in front of my eyes... blood-red (cherry)... my heart contracted, rooted to the spot in broken breast... Mercy! I cried silently...

*Zachem?*  
(*Why?*)  
Opus 28, No.3

"Why did I dream of you, my distant beauty, and why did my lonely pillow blaze up as if in flames? Fade, oh fade, you midnight vision... on my heart lay

*Zachem zhe ty prisnilasia,  
krasavitsa daliokaia...  
podushka odinokaia...  
polunochnitsa... glaza tvoe...*

Obsessive dreams about  
a distant lover.  
Loneliness.  
Tormented by thoughts of

only outer darkness..(what) if together  
with the dream my pillow should grow  
cold?...'

*serdtse...*

Why did you come to me  
in a distant dream, my  
distant beauty?...lonely  
pillow...(you) midnight  
vision...(your languid)  
eyes...heart...

lover.  
Night/dreams.  
Distance.

*On tak menia liubil!...*  
(He loved me so)  
Opus 28, No.4

A woman tells of her reactions to a  
would-be suitor: she would 'blush  
(and be) seized with an unaccountable  
fear'; she would dress up for him and  
'tried to attract his glances'. But when  
the man asked for a rendezvous at  
dusk, her courage failed and she 'did  
not go to the grove'.  
'Then he left, angry at his failure,  
unhappy fellow'. She would not see  
him again - 'I grieve, I weep'.

Tempted by would-be  
lover but fearful of  
involvement.  
Failure in love.  
Anger at self.  
Fear of love.  
Night/evening.  
Rendezvous.

*Ni otzyva, ni slova, ni priveta*  
(No reply, no word, no greeting)  
Opus 28, No.5

You have not said anything to me -  
we have had no contact. 'Would  
forgiveness disappear without  
trace, like a soft, wistful song? Just  
as in the dark night a star can vanish...'

Lack of communication.

Silence.  
Sounds.  
Night.  
Time.

No reply, no word, no greeting...  
an unanswered question...at the hour  
of anguish and wrath...the soft sound  
(of a forgotten song)...Just as in the  
dark night a star can vanish.

Forgiveness.  
Anguish.  
Breakdown of a relationship.  
Rejection.

*Strashnaia minuta*  
(The fearful minute)  
Opus 28, No.6

'...I await your verdict, I await your  
decision: will you thrust a knife into  
my heart, or show me paradise?... You  
sigh, you tremble, you weep; do the  
words of love lie unuttered on your

*Ty vnimaesh' vniz skloniv golovku,*  
*ochi opustiv, i tikho vzdыхaia!...*  
*mgnoven'ia...strashnye...smushchaet*  
*eto molchan'e...ia zhdu reshen'ia: il'*  
*nozh ty mne vonzish'...ne terzai menia,*

Fear of rejection.  
Fate.  
The hope of love.  
Torment.  
Silence.

lips, or do you pity me and not love me?... A plea to a beloved in a 'fearful minute' to accept or reject love proposal.	<i>skazhi lish slovo!...priznan'e...ty drozhish i plachesh'...mol'be moei...orvechai...</i> You listen with your head bowed low, With eyes downcast and softly sighing... fearful moments...(this) silence distresses me...I await your decision: will you thrust a knife (into my heart)?..Do not torment me, say but one word! ...confession... You tremble and weep...my silence... answer me!	Sounds.
<i>Serenada Don-Zhuana (Don Juan's Serenade) Opus 38, No.1</i>	Don Juan calls to Niseta to 'come out... quickly onto the balcony', saying to her: 'All who say that another is your equal...(consumed with love as I am)... all of them I call to mortal combat'. He remarks that such serenades 'ring out from Seville to Grenada...Much blood, many songs pour out for lovely women...'. He declares that he, too is willing to 'give everything away, my song and my blood.'	Distance. Music. Colours/dusk. Love and Death. Night. The pursuit of sex.
<i>To bylo ranneiu vesnoi... (It was in the early spring) Opus 38, No.2</i>	'It was in the early spring...Then, in answer to my words of love, you lowered your eyelids...And I wept before you... Oh happiness! Oh tears! Oh wood! Oh life! Oh sunshine! Oh fresh fragrance of the birch trees!'	Nature. Springtime. Declaration of love. Nervous wait for response. Relief. Sounds/music. Many senses involved. Successful love encounter.



*Sred' shumnogo bala*  
(*Amid the din of the ball*)  
Opus 38, No.3

'Amid the din of the ball...I chanced to  
see you, but a secret veiled your features  
...When in the lonely hours of night...I  
lie down to rest, I see your sad eyes and  
hear your happy voice...I do not know if  
I love you, but it seems to me that I do!..

*no taina... ochi pechal'no gladel, a golos*  
*ty tak divno zvuchal, kak zvon otalionnoi*  
*svireli...a smekh tvoi i grustnyi i zvonkii...*  
*serdse zvuchit...odinokie noch...*  
*pechal'nie ochi...(ia) grustno tak*  
*zasypaiu...kazhetsia mne, chto liubliu!*  
secret...your eyes looked on sadly, but  
your voice sounded so divine, like the  
sound of a distant pipe...your laughter -  
at once sad and vibrant...sounds in my  
heart...lonely nights...sad eyes...I sink into  
sleep sadly...I think I love you!

Love.  
Searching for love.  
Mystery.  
Sadness.  
Sounds.  
Distance.  
Nature (sea).  
Night.  
Loneliness.  
Sleep.  
Memory.  
Indecision.

*O, esli ty mogla...*  
(*Oh, if only you could...*)  
Opus 38, No.4

'Oh, if only you could for one moment  
forget your sorrow, forget your misfortune.  
Oh, if only once I could see your face as I  
once knew it in the happiest years...if  
only your sorrow could disappear...like a  
storm passing in the warm springtime, like  
the shadow of clouds speeding over the  
cornfield.'

*zabyt' pechal', v schastlivye gody,*  
*sleza, grust', vesn(a), groza.*  
forget, sorrow, in the happiest years,  
tears, sadness, springtime, storm.

Nature.  
Love lost.  
Pathetic fallacy.  
Sadness.  
Spring = warm.  
Thunder.  
Oblivion.

*Liubov' mertvetsa*  
(*A Dead Man's Love*)  
Opus 38, No.5

I am dead: 'Let the cold earth be  
sprinkled over me...even in the grave  
I have not forgotten the love of foolish  
languor...I have brought with me earthly  
passions...If another's breath should  
touch your cheeks, my soul will tremble  
in dumb suffering, and if, in falling  
asleep, you whisper of another, your  
words will rush over me like flames of  
fire! Let the cold earth be sprinkled over  
me!...my soul is ever everywhere with  
you!'

*O drug... Bez strakha, v chas poslednei*  
*muki pokinuv svet...razluk(a)...sitanie*  
*Bozhei vlasti...strasti... ia mechtu...*  
*zhelaiu, plachu i revniu, kak v starinu...*  
*stradanii...shepchesh', zasypaia, ty o*  
*drugom, tvoi slova tekut, pylaia, po*  
*mne ogniom!...dusha moia vseгда,*  
*vseгда vezde s toboi!*  
Friend...Fearless at the hour of torment  
as I left the world...separation...the  
radiance of God's power...I dream...  
I yearn, I weep, I know the jealousy of

Death.  
Eternal parting.  
Separation.  
Yearning, torment, jealousy.  
God.  
Passion.  
Love.  
Dreams.  
Suffering.

old...suffering...(If) in falling asleep you  
whisper of another, your words will  
rush over me like flames of fire!...my  
soul is ever everywhere with you!

*Pimpinella: Florentinskaia pesnia*  
(*Pimpinella: Florentine song*)  
Opus 38, No.6

'Do not scorn all men...not all men are of  
my quality! I love you dearly, Pimpinella,  
How I have suffered for you, only my  
heart knows!'

Unexpected confessions.  
Suffering.  
Unsuccessful love.

*serdse, revnost', dushu terzaet moi,*  
*priznan'ia nezhdanye, moi drug,*  
*gubish', stradal...*  
heart, jealousy, my soul is tortured,  
unexpected confessions, my friend,  
(you) will destroy, I suffer...

*Kaby znala ia...*  
(*If only I had known*)  
Opus 47, No.1

'If only I'd have known...I would not  
have looked out of the window at the  
handsome young man passing along  
our street...I would not have dressed  
up for him...I would not have sat in  
the late evening waiting and wondering  
whether or not he would come, my  
beloved...Alas...if only I'd have known.'

Looking out (of a window).  
Colours (eg red ribbon with  
golden edging).  
Evening.  
A planned rendezvous.  
Unsuccessful love.  
Disappointment in love.  
Nature (horse and bird)

*(ia) ne smotrela by iz okoshechka* \*  
*...dlia nevo by ia ne riadilasia...*  
*s zolotoi kaimoi...pestra sokola*  
*(na ruke)...ne sidela by pozdnim*  
*vecherom...*  
I would not have looked out of the  
window...I would not have dressed  
up for him...a bright falcon (on his  
arm)...I would not have sat in the  
late evening.

[\* c.f. 28/4].

*Gornymi tikho letela dusha nebesami*  
(*Softly the spirit soared up to heaven*)  
Opus 47, No.2

'Softly the spirit soared up to heaven,  
sadly closing its eyes. Tears fell far and  
wide like stars, pointing its way with  
light...[The stars asked the soul,] Why  
are you so sad?...It replied, 'I have not  
forgotten the earth: there I had so much  
sorrow and affliction...Here for the first  
time I am happy...Oh, God, let me go  
back to the earth. There I will ...comfort  
...the unfortunate.'

Sounds/silence.  
Death.  
Stars/the universe.  
Sadness.  
Suffering.  
Hope.

*Tikho, nebesa(mi), grustnye*  
*dolu ona opuskala resnitsy...*  
*slozy...zviozdy...svetloi i*  
*dlinnoi...Chto ty grustna?...*  
*stradan'ia i goria...opusti*  
*menia snova...*  
Quietly...heavens...sadly  
closing its eyes...tears, stars,  
faraway and light... Why are  
you sad?... suffering and

<p><i>Na zemliu sumrak pal</i> (<i>Dusk fell on the earth</i>) Opus 47, No.3</p>	<p>A nature scene at dusk. 'Under this spell of magical loveliness, I stand deep in thought: why are you so sad and all around you so cheerless?... In the morning...my love (the lily) greets the sky with a smile and in the lake the joyful waves are splashing. But what of me? ...I am sad as I was before!'</p>	<p>affliction...Let me, once again (return to the earth)...</p>	<p><i>sumrak, i tikho ozero pochilo!</i> <i>"chto grusten nynche ty i vsio krugom tebia unylo?" ...nebo... mne grustno kak i prezhe!</i> Dawn, and the lake has quietly laid down to rest..."Why are you so sad now and all around you so cheerless?" ...sky.. <i>I am sad as I was before!*</i></p>	<p>Dusk. Silence/sounds. Nature. Sadness. (Love). Sleep/night. Half-light. [* c.f. Op.73/6].</p>
<p><i>Usni, pechal'nyi drug...</i> (<i>Sleep, sad friend</i>) Opus 47, No.4</p>	<p>'Sleep poor friend...the angel of sleep descends...and he will transport you to another life! Long since has he been to me friend and brother in sorrow...He will pour oblivion on the heart's wounds...Exhausted by the day-long battle of the soul, you are weary of the hostile looks and words...sleep, my child...'</p>	<p><i>Usni, pechal'nyi drug, uzhe s griadushchei t'moi...alyi svet slivaietsia vsio bole...Da snidet angel sna...i da perenesiot tebia on v zhizn' inuii...serdisa...zabvenie... pylivuiu tosku...gorestnoi dushi...Tomima ves' den' dushevnoiu bor'boi...ty ustala...Usni, moio ditia!</i> Sleep, poor friend, already with darkness approaching... crimson light spreads its colours all around...And the angel of sleep descends... and he will transport you to another life...heart...oblivion... torturing melancholy... sorrowing soul...Exhausted by the day-long battle of the soul... Sleep, my child*. [* c.f. 16/1 and 63/6].</p>	<p>Sadness. Darkness. Sleep/oblivion. Night/dusk. Sorrow. Changing states: sleep 'transports to another life'. Tortured melancholy. Guilt. Colours &amp; changing colours. Angel/God. Relief in oblivion.</p>	

*Blagoslovliaiu vas, lesa*  
(I bless you, forests)  
Opus 47, No.5

'I bless you, forests, valleys, fields...  
I bless freedom and the blue skies...  
and the sun's light and the night's  
darkness. And the lonely path I tread,  
beggar that I am, and each blade of  
grass in the field, and each star in the  
sky...If only I could blend my soul with  
yours...(and) embrace you, my enemies,  
friends and brothers, and all nature...  
enfold in my arms!'

*Den' li tsarit*  
(Whether the day reigns)  
Opus 47, No.6

'Whether it is day time, or in the silence  
of the night, in confused dreams or in  
the struggle of life, I always have with  
me the same fateful thought all about  
you! With it I fear not the ghosts of the  
past, but my heart leaps up, filled anew  
with love...and faith, dreams, inspired  
words, all that is dear and sacred in my  
heart, all is from you!..right to the grave  
my thoughts, feelings, songs and  
vigour will all be for you!'

*Ia li v pole da ne travushka byla...*  
(Was I not a little blade of grass...)  
Opus 47, No.7  
[1880]

'Was I not a blade of grass growing all  
green in the field? They took me (and)  
cut me down...this is my sorry fate! Was  
I not a rose in the field, growing...so  
beautifully? They took me, the little rose  
and broke it, and tied it up in a bundle...

*goluby nebesa...i solntsa svet*  
*i nochi t'mu! I odinokuiu tropinku*  
*...i v pole kazhduiu bylinku, i v*  
*nebe kazhduiu zvezdu!...O esli*  
*b mog v moiu ob'iat' ia vas...*  
blue skies, the sun's light, the  
night's darkness! And the lonely  
path I tread...each blade of grass\*  
in the field, each star in the sky!  
If only I could embrace you...  
[\* c.f. 47/7]

Cosmic view of nature,  
the world.  
Day/night.  
God.  
Search for love.  
Loneliness.  
At one with nature,  
but at odds with  
people.  
Frustration.

*tishina...nochnaia...zhiteiskoe*  
*bor'be...odna rokovaia (duma)...*  
*sнова liublia...vera, mechty,*  
*vdokhnovennoe slovo, vsio,*  
*chto v dushe dorogogo,*  
*sviatogo, vsio ot tebia!...zhizn'*  
*zagubia...do samoi mogily...*  
*pesni...*  
the silence of night...the struggle  
of life...the same fateful thought...  
again I love...faith, dreams, inspired  
words, All that is dear and sacred  
in my heart, all is from you! (if I am  
soon to) perish... right to the  
grave...songs...

Silence.  
Night.  
Fate.  
Love/  
Death.  
God.  
Music/song.  
Fear.  
Renewal in love.  
Dreams.  
Life's struggle.

*zelionaia...na solnyshke...*  
*gore...goriushko...moia doliushka*  
*...nevolei...s nemilym da s sedym*  
*povenchali...*  
green...in the sunshine...sadness...  
my sorry fate...against (my) will...

Fate.  
Sorrow.  
Unhappiness in love.  
Nature and colours.  
Unhappiness in love  
equated with death:

and this is my sorry fate! Was I not my father's daughter, didn't I grow up like my mother's little flower? Yet they took me, poor girl, against my will, and married me to a hateful grey old man...and so this is my sorry fate!

married to a hateful grey old man...

('Was I not a blade of grass...cut down?..')  
[Coercion into a bad relationship, c.f. Tchaikovsky's own marriage of 1877].

*Babushka i vnuchek*  
(Grandmother and grandson)  
Opus 54, No.1

'By the window in her comfortable room, an old woman is knitting a sock...In the corner a curly-headed lad is leaning in silence against a wall... "Why do you sit at home all day, my boy?...Do you want a present?...some figs or grapes or...a toy to play with?".

"No,...just buy me a bag and show me the way to school!".

*Pod oknom...molcha k stenke prisloilsia...on molchit, glaza bol'shie...*  
By the window...is leaning in silence against the wall...(but) his big eyes...

Boredom.  
Hope.  
Search for happiness.

*Ptichka*  
(The little bird)  
Opus 54, No.2

A little bird acts as a self-appointed intermediary between God and a hard-working but deeply unhappy ploughman, on whose heart 'care lies heavy like lead... as hard as he tries (his) song sounds out of tune...The little bird will ask that God's hand should support the poor man in his bitter lot; that he should have the strength to bear his cross, and reach the grave uncomplaining.'

*Ptichka bozhia prosnulasia s zarioiu...bedniak staralet... vesna...ne nesiot s soboiu radostei...pesenkoi...da molchat' zastavit gniot nuzhdy tiazholoi... Na serdtse zaboty...no nevole pesnia ne poidiot na lad... Skazhet (Bogu)...chtob bez ropota dobriol on do mogily.*  
God's little bird awoke with the dawn...the poor man suffers...(even) spring...does not bring joy to him... then he would silence the burden of grievous need...On his heart, care lies heavy...but against his will, he sings out of tune...(to help him to) reach the grave uncomplainingly.

God.  
Life-long suffering.  
Song.  
Silence.  
Nature.  
Death.  
No control over life.

*Vesna*  
(*Spring*)  
Opus 54, No.3

' ... The lark comes flying to our porch...  
I will give you some grain if you sing for  
us, and tell us what news you have  
brought from far-off lands\*...'

[c.f. 25/4; 54/2; 54/8;  
(\* also compare 25/3)]

Nature (bird, spring, etc.).  
Song.  
Distance.  
Pathetic fallacy.  
Colours.

*Travka zeleneet, solnyshko*  
*blestit, lastochka s vesnoi u*  
*seni k nam letit...a ty pesniu spoi*  
*...iz stran doliotikh...*  
The grass is growing green, the  
sun is shining, and with the spring  
the lark comes flying to our porch...  
and you will sing to us (news) of  
distant lands.

*Moi sadik*  
(*My little garden*)  
Opus 54, No.4

'How fresh and green is my little garden!  
... True, there are no pale lilies there, nor  
proud dahlias; and only poppies raise  
their brightly-coloured heads...the  
pathway (is) overgrown with grass.  
But I love my modest garden, it is  
dearer to my heart than those cheerless  
town gardens with their grid of  
intersecting avenues, And I would  
happily spend all day lying in the tall  
grass and listening to the busy bees...'

Nature.  
Happiness in simplicity.  
Many senses.  
Colours.  
Nature's song.

*zelen...cheriomushki dushistoi...*  
*ten'...piostnye golovki...travoi...*  
*pcholy...zhuzhzhat...*  
Green...fragrant cherry tree...  
shade...(raise their) brightly-  
coloured heads... grass...bees  
buzzing...

*Legenda*  
(*A legend*)  
Opus 54, No.5

'The Christ-child had a garden where  
many roses grew. Three times a day he  
watered them, to weave himself a crown.  
When the roses bloomed, he called the  
Hebrew children; they each plucked a  
flower and then the garden was quite  
empty.  
"How will you weave a crown now?..."  
"You forget," said Christ, "that I have  
the thorns left."  
And from the thorns they wove a crown

God.  
Nature (roses/garden).  
Love/death.

*Byl u Khrista mladentsa sad...mnogo*  
*roz...krovi vmesto roz...*  
The Christ-child had a garden...many  
roses... blood in place of roses...

of thorns for him, and in place of roses,  
drops of blood adorned his brow.'

*Na beregu*  
(*On the bank*)  
Opus 54, No.6

'There is a house by the river; a light  
shines in the windows and its bright  
beams spread over the water. In the  
house they keep waiting for the  
fisherman's return; he promised to be  
back in two days, but three days have  
passed and he has not come.' [The  
whole family] 'waits more silent than  
the night, and as white as a sheet.  
(The wife) does not feel like eating  
...Then along the river a boat comes  
sailing, and on it a song strikes up,  
becoming loud and clear...Even  
grandfather finds the strength to run  
outside. He has come home safe and  
sound! He immediately started telling  
them about his catch...(a fish) started  
leaping about and made the children  
laugh...and the golden moon looked at  
them admiringly. Stars twinkled from  
on high, promising the children  
sweet dreams'.

*Zimnii vecher*  
(*Winter evening*)  
Opus 54, No.7

A moral tale: 'It is pleasant for you,  
children, on this winter's evening,  
sitting...in this comfortable room; the  
flames from the fire cast their light on  
you, as you listen eagerly to mother's  
tale. "Play to us, mama", someone  
cries...So...mother sits at the piano...  
such merriment, with singing and  
dancing...Let the blizzard rage...outside

*Domik pod rekoju: v oknakh*  
*ogoniok, svetloi polosotu na*  
*vodu on liog...rybaka...nochi*  
*molchalivyi, i kak kholst bledna...*  
*Vdol' reki nesiotisia lodochka, na*  
*nei pesnia razdatotsia vsio*  
*slyshnei...Zvuki (pesni)...mesiats*  
*zolotoi. Laskovo mertsali*  
*zviozdy s vyshiny, detiam*  
*obeshchali radostrye sny.*  
There is a house by the river; a  
light shines in its windows, and  
its bright beams spread over the  
water...fisherman...more silent than  
the night and whiter than a sheet...  
Then along the river a boat comes  
sailing, and on it a song strikes up,  
becoming loud and clear...The sound  
(of the song)...the golden moon.  
The stars twinkled tenderly from on  
high, promising the children sweet  
dreams.

*Zimnim vecherkom...plamia ot*  
*kamina osvyashchaet vas...I*  
*poslushno sela mama za royal'...*  
*pliaska, pesni...Pust' gudit serdito*  
*v'uga pod oknom...Bog...U odnikh*  
*mogila rano mal' vziala...*  
On this winter evening...the flames  
from the fire cast their light on you...  
So obediently mother sits at the

Light.  
Bright beams on water.  
Fisherman.  
Song of the fisherman.  
Silence.  
Night.  
Pathetic fallacy (eg moon  
and stars looking on).  
Dreams.  
Love (family).  
[c.f. 73/1]

Evening/night.  
Light/fire.  
Music, singing, dancing.  
Storm.  
Death.  
Brotherly love.

	the window, for you are safe, little children...But God does not grant such happiness to everyone...some (children) have lost their mothers to an early grave...If you...meet such people, embrace them, children, as your brothers.'	piano...dancing and singing... Let the blizzard rage and howl outside the window...God...Some have lost their mothers to an early grave...	
<i>Kukushka</i> ( <i>The cuckoo</i> ) Opus 54, No.8	The cuckoo asked the starling, "You have flown back from the town, tell me, what do they say about us there?... What do they say...about the nightingale's songs?" The starling replies, "The whole town is enraptured by him". The cuckoo then asks about the lark: "Many are charmed by the lark's singing too" ... "What ...(about) the thrush?" "Well, they praise him too, but not everywhere". "...did you hear any remarks about me?" "Dear sister, ...no-one gives a definite opinion of you" ... "Then," (said the cuckoo), "I will take revenge on those people, and forever more...I will keep on crying cuckoo, cuckoo, cuckoo (over and over again)".	<i>pesn(i) solov(ei), pen'e</i> The song of the nightingale; (bird) song.	Nature (birds). Song.
<i>Vesna</i> ( <i>Spring</i> ) Opus 54, No.9	'The snow is already melting, the brooks are flowing and a breath of spring blows at the window....The sky is blue, and the sun has become	<i>begut ruch'i, v okno poveialo vesnoi...zasvishchut skoro solov'i i les odenetsa listvoiu! Chista nebesnaia lazur', teplei i</i>	Nature. Sorrow, those burdened by trouble... Storm.



warmer and brighter, the season of  
severe snowfalls and storms has  
passed and will be long in returning  
...there are cheerful faces everywhere.  
"It is spring", you read in every  
glance. And those whose life is but  
a burden of trouble and sorrow greet  
it with joy, as a holiday...'

*iarche solntse stalo, pora metelei  
zlykh i bur'...i serdise (stuchit)...  
I tot, kak prazdniku ei rad, ch'ia  
zhizn' lish' tiazhkii trud i gore...  
zvonnii smekh...ptichek pen'e...  
kto bol'she vsekh prirody liubit  
obnovlen'e.*

Brooks are flowing, and a breath  
of spring blows at the window...  
soon the nightingales will start  
their singing and the wood will  
be decked in green! The sky is  
pure blue, and the sun has become  
warmer and brighter; the season  
of severe snowfalls and storms  
has passed (again)...the heart beats  
(loudly)...And those whose life is  
a burden of trouble and sorrow,  
greet it with joy, as a holiday...  
the sound of laughter...the singing  
of the birds...tell me who most of  
all loves the rebirth of nature.

[c.f. *The lilies of the valley*, poem]

*Kolybel'naia pesnia v buriu  
(Lullaby in a storm)  
Opus 54, No. 10*

'Oh storm, abate! Make no noise, you  
fir-trees! My little one sleeps sweetly in  
his cradle. And you, storm sent from God,  
do not wake the child!... There are still  
many storms ahead, maybe, and often  
troubles will disturb his sleep... Sleep  
sweetly, my child, your mother's prayer  
guards your sleep... tomorrow... you will  
see the sun again, and there will be love...'

Nature.  
Storm.  
Sleep.  
Dreams.  
Love.  
Sounds.  
Life's troubles.

*buria! ne shumite, eli!... maliutka  
dremlet... groza Gospodnia... i ne raz  
zabota son ego vstrevozhit...  
otkroesh' glazki, snova vstretish'  
solntse, i liubov, i laski...  
storm! Do not make a noise, you  
fir trees! ...little one sleeps... God's  
storm... and often troubles will  
disturb his sleep... open (your) eyes,  
you will see the sun again, and love*

and caresses!..

[c.f. 16/1]

*Tsvetok*  
(*The flower*)  
Opus 54, No.11

'The flowers in the field are...colourful;  
the dew at night refreshes them...the sun  
..warm(s) them, and the skies look down  
tenderly upon them. They delight in  
conversing with...butterflies, the droning  
bee and the wind...the expanse of their  
own fields is dear to them! But here in the  
window....they see a pale flower bending  
silently...It knows not the sun, but, pale  
and fragile it has grown alone under the  
gloomy walls. The flowers felt sorry for  
this poor little one [and said] "Leave  
these walls, you will wither away here!"  
"No!", he answered, "...I do not envy  
your lot and I will not desert my dank  
window...gladden the hearts of happy  
men... I shall blossom for he whom fate  
has ordained to be deprived of sun and  
meadows. I shall bloom from him who  
knows suffering. I alone shall comfort the  
prisoner. Let whoever looks on me  
remember the green valleys of his native  
land.'

Nature.  
Night.  
Nature as a character.  
Sounds.  
Silence.  
Loneliness.  
Isolation.  
Colours.  
Fate.  
Suffering.

...tsvetiki v pole pestreut; ikh po  
nocham osvezhaet rosa...luchi...  
laskovo smotriat na nikh nebesa...  
s vetrom im liubo vesti razgovor...  
v okne...tikho...pechal'nyi...odinok...  
sud'boi...Ia budu tsvest' dlia togo,  
kak stradaet...vspominaet zelen'  
rodimyykh dolin!  
The flowers in the field are colourful;  
the dew at night refreshes them...(sun's)  
rays...the skies look down tenderly  
upon them...(conversing with) the  
droning bee and the wind...quietly...  
sadly...alone...fate...I will bloom for him  
who knows suffering...remember the  
green valleys of his native land!

[c.f. 54/4]

*Zima*  
(*Winter*)  
Opus 54, No.12

'Grandfather rose very early and hastened  
to his grandchildren's room." ...good news!"  
he said, "You have been waiting for winter  
all this time...and been so bored by gloomy  
autumn with its rain. Just take a look out  
of the window!" Heavy snow has fallen  
during the night....the boys have already

Gloom/happiness.  
Impact of weather on  
feelings.  
Nature.  
God.  
Colours and light.  
Night.

posmotrite-ka v okno!...noch'...  
raskryvshikh glazku...sneg pod  
solnechnym luchom...otlivaet  
serebrom...Slava bogu!...  
v ogniaakh...  
Take a look out of the window...  
night....open (their sleepy) eyes...

harnessed the dog to the sledge outside.  
 "God be praised!..." the children cry  
 happily; and in their mind's eye they see  
 a sequence of familiar pictures:  
 tobogganing down the hill on sledges,  
 ice-skating and the Christmas tree hung  
 with lights from top to bottom.'

the snow beneath the sun's rays...  
 shot through with silver...Thank  
 God!...(tree hung with) lights...

*Vesenniaia pesnia*  
 (Spring song)  
 Opus 54, No.13

'I walk out into the old garden, and the  
 dewdrops like diamonds, glitter on the  
 leaves, and the flowers bend their heads  
 to me, wafting their scent around.  
 Everything attracts and delights my eyes  
 ...how bright is the green of the trees, how  
 pure and deep is the vault of heaven!, And  
 I wander, filled with ecstasy, and a tear  
 dims my eye. All nature breathes love  
 and joy...and the grateful soul senses  
 here the presence of God in everything.'

*almazy...i tsvery mne golovkoi*  
*kivaiut, razlivaia krugom aromati...*  
*zolotaia pchela, raznoisvetnye*  
*babochki kryl'ia i sineiushchii*  
*les v daleke...zelen' derev'ev...neba*  
*...vostorgom ob "iaty, i sleza*  
*zastilaet zrachok. Kak liubov'iu*  
*i radost'iu dyshit vsia priroda*  
*pod veshnim luchom, i dusha*  
*blagodarnaia chuiet zdes'*  
*prisutstvie Boga vo vsiom.*  
 diamonds...and flowers bend their  
 heads to me, wafting their scent  
 all around...golden bee...many-  
 coloured wings of the butterfly  
 and the blue haze of the distant  
 wood...the green trees...heaven...  
 filled with ecstasy, and a tear dims  
 my eye. All nature breathes love  
 and joy beneath the rays of  
 spring, and the grateful soul  
 senses here the presence of God  
 in everything.

Nature.  
 Many senses.  
 Colours.  
 Shades.  
 God/heaven.  
 Distance.  
 Lights.

*Osen'*  
 (Autumn)  
 Opus 54, No.14

'A dreary picture! Endless black clouds,  
 such heavy rain...The stunted rowan by  
 window is drenched... Why do you come

*Chaklaia riabina moknet pod*  
*oknom...Eshcho prosit serdse*  
*sveta i tepla...Tvoi unylyi vid gore*

Nature.  
 Impact of seasons.  
 Sadness and despair.

to us so early, autumn? The heart begs  
for more light and warmth! Nobody is  
pleased to see you! Your despondent  
look promises sorrow and misfortune  
to a poor man. He hears his children's  
crying and sees how they cannot sleep  
for the severe cold of night... Whose  
call did you answer, autumn, when you  
hastened to us? See how the sick man  
stoops... But now the rustle of the  
yellowing leaves brings to his sick  
soul a swarm of sinister thoughts.  
Early, too early, you came to us,  
autumn... Many will not live to see  
light and warmth again!

*da nevzgody bednomu sulit...i  
plach' rebiat; vidit, kak ot stuzhi  
noch oni ne spiat...na dushu  
bol'nuiu roi zloveshchikh dum!  
Rano..., osen', v gosti k nam  
prishla....Mnogim ne dozhdatsia  
sveta i tepla!*

The stunted rowan by the window  
is drenched... The heart begs for  
more light and warmth... Your  
despondent look promises sorrow  
and misfortune to a poor man... the  
children cry; he sees how they  
cannot sleep for the severe cold  
of night...(autumn) brings to his  
sick soul a swarm of sinister  
thoughts. Early (too early) you  
came to us, autumn... Many will  
not live to see light and warmth  
again!

Hopeless, inevitability.  
Death.  
Night.  
Sleep.

*Lastochka*  
(The swallow)  
Opus 54, No. 15

"The orphan girl walks along, sighing  
heavily and above the hapless maiden  
a lark is flying. He chirps as he flies,  
hovering overhead...

"Why do you hover over me, a poor  
orphan, little bird? Oh leave me, life on  
this earth is so wearisome to me!"

"I will not leave you... I shall... chirp to  
you of your brother who languishes  
in prison. He begged me (to) fly off...  
to our homeland (and) send greetings  
to (his) sister (saying)... if she remembers  
me unprompted, ask if she still sheds  
tears for her brother".

*sirotka...lastochka...Akh, ostav'  
menia, i tak mne zhit' na svete  
tiazhko!...(brat) v tiur'me tomsia  
...sletai-ka, ptashka, v krai  
rodimy...slozy proivaiet?*

orphan girl...swallow... Oh, leave  
me, life on this earth is so  
wearisome to me!...(brother) who  
languishes in prison... sheds tears.

Nature (bird).  
World-weariness.  
Freedom/enprisonment.  
Torment.  
Distance.  
Lack of communication.

*Detskaia pesnia*  
(*Children's song*)  
Opus 54, No. 16

'My darling Lisa is so small that she made  
herself two shirt fronts out of a gnat's wing,  
and starched them too! My darling Lisa is  
so small that she made a chair out of a  
walnut, to listen to the echo, and shouted  
into it...she wanted a splendid carriage  
from an eggshell, so she had it made!...  
she sewed four shoes out of a crabshell,  
and went to the ball in them...she made a  
sunshade out of a lilac leaf, and went out  
walking...she blew out a dandelion and had  
a couch made, and went to sleep on it... she  
asked a spider to weave her a piece of  
canvas from its web!'

Nature.  
Shade.  
Sounds/echo, shouting.  
Sleep.

*iz kryl'ev komarishki...chitob*  
*slushat' ekho, i krichal...zontik*  
*...dliia teni...tut i spal...*  
out of a gnat's wings...to listen  
to the echo, and shouted into it  
...sunshade...and then went to  
sleep...

*Skazhi, o chom v teni vervei...*  
(*Tell me, what song is that...*)  
Opus 57, No. 1

'Tell me, what song is that in the shady  
branches, when nature is at peace, what  
song of the spring nightingale, and what  
is meant by it? What is it that stirs the  
blood secretly?...what word is that known  
to us all, yet is eternally new?: love...  
Tell me - alone and pensive, what is that  
girl thinking of, what is it that with a  
secret thrill promises her both dread and  
delight? Tell me the name of that strange  
affliction...love. Tell me, when you  
languish from the pain of living, but despite  
your vile sorrow, you summon up the tiniest  
shade of happiness. What is it that  
sweetens your breast? Is it not the  
heavenly sounds, heard for the first time,  
...the words of love.'

*priroda, poiot vesennii solovei,*  
*taino, krov', vechno, liubov',*  
*naedine, strakh i radost', zhizhennoi*  
*toski, utomlennyi.*  
nature, the song of the springtime  
nightingale, secretly, blood, eternal,  
love, alone, (both) dread and delight,  
weariness with life, affliction.

Nature/birds.  
Love.  
Painful love.  
Singing.  
Loneliness.  
Secrecy in love.  
New love.  
World weariness.  
Sorrow.

*Na niviy zhelytye*  
(*On golden cornfields*)  
Opus 57, No.2

'On the golden cornfields silence descends;  
in the cooling air, from the darkening  
villages is heard the quivering sound of  
bells...My soul is full of the parting with  
you and bitter regrets. And each of my  
reproaches I recall anew and repeat again  
every kind word I might have said to you,  
my love...but which I sternly buried in the  
depths of my heart!..'

...tishina...*merknavshikh selenii...*  
*zvon...Dusha moia polna razlukoiu*  
*s toboi i gor'kikh sozhalenii...moi*  
*upriok ia vspominaiu vnov', i*  
*kazhdoie tverzhu privetlivoie*  
*slovo, chtob mog by ia skazat'*  
*tebe, moia liubov...*  
silence...darkening villages...My  
soul is full of the parting with you  
and bitter regrets. And each of my  
reproaches, I recall anew, and repeat  
every kind word I might have said  
to you, my love...

*Ne sprashivai...*  
(*Do not ask*)  
Opus 57, No.3

'Do not ask me, do not call for my  
confession. I am under a seal of  
silence. My only desire is to tell all, but  
I am secretly doomed to suffer. There  
unmelting ice covers the peaks, here the  
shades of night have covered the  
meadow. The stream will begin to flow  
again in springtime. God's daylight will  
shine through with the dawn. And  
everyone is consoled in sorrow. My  
darling is seen, relief to my heart. With  
a vow on my lips, I have the gift of  
patience and God alone can control them'.

*molchanie, vtaine ia obrechena*  
*sradat', nochnaia ten', s vesnoiu vnov',*  
*s zarietu vnov', bozhii den', i tol'ko bog*  
*ikh mozhnet razreshit'.*  
silence, **I am secretly doomed to suffer**,  
shades of night, with the spring again..  
with the new dawn again...God's daylight,  
and only God can control them.

Nature.  
Secret love.  
Silence.  
God.  
Springtime renewal.  
Daytime renewal.  
Night.  
Sorrow.

*Usni*  
(*Sleep*)  
Opus 57, No.4

'I would like to fall asleep in the grass as  
once in the cradle. I slept as a baby on  
those sunny days, in noontide rays to  
the trilling of happy larks, as they sang  
'sleep, sleep, sleep'. And the wings of  
coloured flies with wondrous hues, ...  
like flames on the haloes of the flowers,

*usnut', v trave, spal, poludenmykh...*  
*vesiolyykh zhavorontkov, peli, ogni,*  
*vechinkakh, zolotyie, teni, skloniv,*  
to fall asleep, in the grass, asleep,  
noontide, happy larks, sang, flames,  
haloes, shade, bending down.

Time.  
Nature/birds, flames.  
Oblivion.  
Return to happiness  
in reverie.  
Daytime sleep.  
Singing.

and the murmur of the trees...cradle my  
sleep.'

*Smert'*  
(*Death*)  
Opus 57, No.5

...rozy tikho osypaiutisia...zviozdy  
merkniut v nebesakh...volny...gasnet  
luch zari...eto smert', smert', smert',  
no bez bor'by muchitel'noi; eto  
smert', plenaiia krasotoi, obeshchaet  
otdykh upoitel'nyi, luchshiy dar prirody  
vseblagoi...bozhestvennoi...svoi  
konets bezropotno vstrechat'  
roses silently wither...stars grow dim  
in the sky...waves...the light of dawn  
fades... this is death, death, death,  
but death without the agonies of  
battle, it is death with its enticing  
beauty, promising us the rapture of  
sleep, the best gift of all-generous  
nature...divine...(you amy) meet your  
end calmly.

Death.  
Death as a release.  
Beauty of death.  
Sleep.  
Nature.  
God.  
Silence.  
Dawn/shades.  
Light/darkness.

*Lish' ty odin...*  
(*Only you alone...*)  
Opus 57, No.6

'You were the only one who believed in  
my suffering, the only one to rise up  
against society's false judgement and  
support my spirit when it was broken,  
in days when darkness fought against  
light inside me. You were the only one  
who offered me a brave hand when I  
came to you full of despair, with a  
bleeding heart, heckled by the crowd.  
You were the only one who never...  
poisoned me...who sheltered me from  
the storms...and yet you have never  
loved me!'

stradaniia, odin vostal na l'zhivyi  
sud liudskoi, t'moi, bezzhalostnoi  
tolpoi oskorblena, bereg, menia ty  
ne liubil.  
Suffering, you alone rose up against  
society's false judgement, darkness,  
heckled by the cruel crowd, shore,  
you never loved me.

Fear of exposure.  
Fear of society.  
Fear of judgement.  
Suffering.  
Darkness/light.  
Unfulfilled love.  
Isolation.

*Vcherashniaia noch'*  
(*Last night*)  
Opus 60, No.1

'Last night was so bright, last night lit  
up all the stars so clearly, that as I gazed  
on the hills and the dense forest...I  
thought: how beautiful it is to live in  
such a wonderful world! The waves are  
beautiful, and the vast steppe, and the  
grove clad in green branches, beautiful  
too, is the eternally fresh garland of love,  
and the star of friendship with its  
unchanging light, and the joy of singing,  
with faces alight. I glance at the sky, the  
heavens are clear: high...they rise above  
the abyss!...A childhood memory wakes  
within me, and I think: life would be better  
there, in those starlit heights!'

*Vcherashniaia noch' byla tak svetla,*  
*... vse zviozdy zazhgla...gliadia na*  
*kholmym i dremlushchym les,*  
*blesiashchie bleskom nebes, ia*  
*dumal: o zhit' v etom mire chudes*  
*prekrasno!...volny...zelionykh vetvei*  
*...liubov' s vechno svezhim venkom...*  
*tuch(om)...i pesen vostorg s*  
*ozarionnym chelom i slava!... Vzglianul*  
*na nebo...nad bezdnoi...(zviozdy)*  
*katiatsia v ogne...detskoe chuvstvo*  
*prosnulos' vo mne...nadzviozdnoi...*

Night.  
Nature.  
Heavens.  
Eternity.  
Colours.  
Love.  
Light.  
Singing.  
Awakening.

Last night was so bright...(it) lit up all  
the stars so clearly...I gazed on the  
hills and dense forest, on the waters  
sparkling in the bright sky, I thought:  
how beautiful it is to live in such a  
wonderful world!...waves...green  
branches...eternally fresh garland  
of love...and the joy of singing, with  
faces alight...I glance at the sky...  
above the abyss...(the stars) are  
dancing in the light...a childhood  
memory awakens within me...above  
the stars...

*Ia tebe nichego ne skazhu...*  
(*I will tell you nothing*)  
Opus 60, No.2

'I will tell you nothing, I will not alarm  
you in any way, I will not even bring  
myself to refer to those words that I  
repeat endlessly, silently. All day the  
flowers of night sleep, but as soon as  
the sun rises behind the grove their  
leaves open silently, and I can hear my  
heart blossoming...And in my sick and  
weary breast there wafts a dampness

*Ia tebe nichego ne skazhu...ia*  
*molcha tverzhu...Tselyi den' spiat*  
*nochnye tsvety, no, lish' solnse*  
*...zaidiot...tikho...serdse*  
*tsvetiot... I bol'nuu, ustaluiu*  
*grud' veet vlagoi nochnoi...Ia*  
*drozhu...Ia tebya ne vstrevozhu*  
*nichud'...*  
I will tell you nothing...I silently

Lack of communication.\*  
Love. Fear of love.  
Failure in love.  
Silence.  
Night.  
Sleep.  
Nature.



of night...I tremble...I will not alarm you  
in any way, I will tell you nothing!"

[Quoted in full]

repeat...All day the flowers of  
night sleep, but, as soon as the  
sun (rises behind the grove)...  
silently..my heart will blossom...  
And in my sick and weary breast,  
there wafts the dampness of night...  
I tremble...I will not alarm you in any  
way...

[\* c.f.25/5, 63/5, 73/1]

*O, esli b znali vy...*  
(*Oh, if only you knew*)  
Opus 60, No.3

'Oh, if only you knew how many unseen  
tears are shed by one who lives a solitary  
life, without friend or family, you would  
perhaps sometimes pass by the dwelling  
where I drag out my days. Oh, if only you  
knew what, in a heart full of secret sorrow,  
a simple glance can do...Oh, if only you  
knew how much happiness is given to the  
heart by the closeness of another heart,  
then maybe you would come and sit by my  
doorway sometimes, like a kind sister. Oh,  
if only you knew how I love you...knew  
what holy fire you have long brought to  
warm my soul, then, maybe, you would  
come to my house!'

*sliz nezrimykh...odinok...gde*  
*vlachatsia dni moi...tainoi pechali...*  
*kak dobraia sestra...ia liubliu vas...*  
*kakim sviatym ogniom...*  
unseen tears...solitary...where I drag  
out my days...secret sorrow...I love  
you...with a holy fire...

Love.  
Lack of communication.  
Plea, entreaty.  
Chaste love.  
Loneliness.  
Sorrow, torment.  
Light/fire.  
God/holy fire.

*Solovei*  
(*The nightingale*)  
Opus 60, No.4

'Nightingale, my sweet nightingale, ..you  
rejoice in three songs which you alone can  
sing. I, as a young man, bear three great  
troubles! The first is: they married the  
young man too soon. The second is: my  
raven steed has grown weary. The third  
is: people with no good intent have  
caused a fair maid and me to part.  
Dig me a grave in a (wide) field. Above  
my head plant dainty scarlet flowers.

*Solovei...ptitsa...tri pesni...*  
*tri velikie zaboty...kon' moi*  
*pritomilsia...krasnu-devitsu*  
*so mnoiu razluchili...vy*  
*kopaite mne mogilu...aly*  
*tsvety...*  
nightingale...bird...three  
songs...three great troubles  
...my raven steed has grown  
weary...a fair maid and I have

Nature.  
Song.  
Troubles.  
Failure in love.  
Colours.  
Death.  
(Death as positive).

Over my feet bring clear water from a spring.  
Then pretty girls passing by will make garlands for themselves, and old folk who come near will stop and draw water.'

parted...dig me a grave...  
scarlet flowers...

*Prostye slova*  
(Simple words)  
Opus 60, No.5

'You are a star in the midnight sky, you are a spring flower in the fields; you are a ruby or a sparkling diamond, you are a ray of sunshine, shining in the darkness, enchantress and queen of beauty! And so, as they strike the lyre's strings, hosts of singers sing to you. You have come to know the nectar of glory, but God did not grant me the gift of song, and I speak only simple words:  
"You are my friend, you are my support, you are my life to me, you are everything and everyone... You are the air and my daily bread, we are united ...you are the joy and the delight of my life!...but God did not grant me the gift of song, so I have spoken only as I am able!..'

*zvezda na polnochnom nebe...  
tsvetok polei...luch solntsa, vo  
t'me svetlashchi...Tak po strunam  
briatsaia lirnym, t'my pevtsov o  
tebe poiut...dar pesen ot boga...  
a star in the midnight sky...a flower  
of the fields...a ray of sunshine,  
shining in the darkness...And so,  
as they strike the lyre's strings,  
hosts of singers sing to you...  
the gift of song from God...*

Nature.  
Love.  
Song.  
God.  
Night.

*Nochi bezumnye*  
(Frenzied nights)  
Opus 60, No.6

'Frenzied nights, sleepless nights, rambling speech, tired looks... Nights lit up by the last fire, the belated flowers of departing autumn! Even if time's merciless hand should show me what was false in you, yet still I fly to you in eager memory, and in the past I see an impossible answer. Your insinuating whisper muffles the harsh and intolerable sounds of the day, in the still of the

*Nochi bezumnye, nochi bessonnnye  
...vzory ustalnye...nochi poslednim  
ogniom ozaryomnie...vremya rukoi  
besposhchadnoyu...shopotom...  
zvuki dnevnye, nesnosnye, shumnye,  
v tikhuiu noch' vy moi son  
otgoniaete...  
Frenzied nights, sleepless nights...  
tired looks...nights lit up by the last  
fire...time's merciless hand...whisper...*

Night.  
Sleep/lessness.  
Time.  
Guilt.  
Love.  
Obsession/inevitability:  
[c.f. 6/1].  
Tormented love of the past.  
Sounds.  
Silence.

night you drive sleep from me, sleepless  
nights, frenzied nights!

the sounds of the day: harsh and  
intolerable; in the still of the night you  
drive sleep from me...

[Quoted in full]

*Pesn' Tsyganki*  
(Gypsy's song)  
Opus 60, No.7

'My campfire is glowing in the darkness.  
Sparks are flying, dying in the air. At  
night nobody will come our way. We  
will say farewell on the bridge. Night  
will pass and at dawn, off to the distant  
steppe, my darling, I will go with a band  
of gypsy girls...As we part, tie my shawl  
with the fancy border around me. You  
and I, like the shawl ends have grown  
close in these last days. Will you tell  
me my fortune? Who, my love, will  
come tomorrow and on my bosom  
undo the knot you tied so tightly?  
Remember me, if another girl should  
choose you as a loved one and sings  
songs to you as she sits playfully on  
your lap!...'

*Moi kostior v tumane svetit...iskry*  
*gasnut...nochiu...noch' proidiot i*  
*spozaranok...dalioko...proshchanie*  
*...liubia...pesni pet'...*  
My camp-fire is glowing in the  
darkness...sparks are dying...night  
will pass and at dawn...distance...  
parting...love...sing songs...

Darkness.  
Night..  
Dawn.  
Separation/parting.  
Love.  
Distance.  
Songs.

*Prosti*  
(Forgive)  
Opus 60, No.8

'Farewell. Forget the downfall, distress,  
sadness and the angry days. Forget  
the storm and the tears, the jealous  
threats. But remember the days when  
the star of love rose softly above us  
(when) we went courageously on our  
way. Bless such times and do not  
forget them.'

*...toski, unyn'ia, ozloblen'ia. Ne pomni*  
*bur', ne pomni sliz, ne pomni revnosti*  
*ugroz...blagoslovi i ne zabud'.*  
distress, sadness, anger. Forget the  
storm, the tears, the jealous threats...  
Bless (the good times) and do not  
forget.

Distress.  
Sorrow.  
Love.  
Failed love.  
God ('bless').  
Storm.

*Noch'*  
(Night)

'Why do I love you, radiant night? I  
love you so much that, in my suffering,

*Otchego ia liubliu tebia, svetaia*  
*noch'?...stradaia...tikhaia noch'...pokoi...*

Love.  
Night.

I admire you! And why is it that I love  
you, silent night? You send rest, not  
to me, but to others!  
What to me are the stars, the moon, the  
sky and the clouds, this light which,  
gliding over the cold granite, turns the  
dewdrops of the flower into diamonds  
and runs like a golden path across the  
sea?!

Night, why is it that I love your silvery  
light? Does it soothe the bitterness of  
hidden tears? Does it give the heart the  
desired reply? Does it resolve the  
onerous question of doubts?  
I do not know why I love you, oh night  
...Perhaps it is because my rest is so far  
off.

*zvyozdy, luna...almazy...tsvetka...*  
*put' zolotoi, cherez more bezhit...*  
*serebranyi svet...gorech' skryvaemykh*  
*sliaz...*  
Why do I love you, radiant night?...  
suffering...silent night...peace...  
the stars, the moon...diamonds...  
the flower...a golden path across the  
sea...silvery light...(does it) soothe  
the bitterness of hidden tears?...

Nature.  
Sky/heavens.  
Colours.  
Bitterness.  
Suffering.  
Silence.  
Light.  
Night as consoler.  
Torment.  
Unattainable, distant  
happiness.

'Behind the window in the shadow, I  
glimpse your red head. You are not  
asleep, my tormentor...you rascal!  
Come to me! With a passionate kiss I  
will press this young heart ardently to  
yours. Do not be afraid if the stars shine  
too brightly: I will put my coat over you...  
If the watchman calls to us, say you are a  
soldier...say (you were with) your brother.  
Under the watchful eye of a nunnery-  
prison it becomes tedious and you must  
learn to be cunning.'

*Za oknom v teni mel'kaet...ty ne spish'...*  
*moio muchen'e...ty ne boisia, esli*  
*zvyozdy slishkom iarko svetiat...*  
*bogomol'ki (tiur'ma)...nevolia...*  
Behind the window in the shadow...you  
are not asleep...my tormentor...do not be  
afraid if the stars shine too brightly...  
religious (prison)...involuntarily...

Love.  
Torment.  
Forbidden love.  
God.  
Sleep.  
Night.  
Shade/shadow:  
half light.

'Heroic deeds are seen in battles and wars  
but more heroic deeds are patience, love  
and prayer. If man's wickedness distresses  
you and imprisons you in its steel chains,

*Podvig est' i v bor'be...liubvi i mol'be*  
*...esli skorbi zemnye zhalom v dushu*  
*vpilis'...kryl'ia...vyshe mrakov...vyshe*  
*voplei i krikov...*

Love.  
God/prayer.  
Darkness.  
Painful world.

If the pains of the world hurt your soul,  
may such a heroic deed revive your faith  
and courage...it has wings...you can easily  
fly high above darkness, above all prison's  
roofs, above all blind hatred, above all  
wailings and shouts of dark pride...heroic  
deeds are patience, love and prayer.'

Heroic feats are seen in wars...love  
and prayer...if the pains of the world  
hurt your soul...wings...above darkness  
...above the wails and shouts...

*Nam zviozdy krotkie siiali...*  
(The stars shone tenderly upon us)  
Opus 60, No.12

'The stars shone tenderly upon us, a  
gentle breeze sighed softly, the sweet  
scent of flowers was all around us, the  
waves caressed us as they murmured at  
our feet. We were young then and in  
love and we looked with hope towards  
the future. Our dreams were full of  
promise and we did not fear the storms  
of grey winter. Where now are those  
radiant nights with their fragrant  
beauty, and the secret whisper of  
their waves, and of our hopes and  
rapturous dreams? Where it that  
radiant throng? The stars have grown  
dim and the faded flowers dejectedly  
hang their heads... When, oh heart of  
mine, will you forget the past and the  
gifts that spring gave us?'

*Nam zviozdy krotkie siiali, chut'*  
*veial tikhii veterok...tsvety blagoukhali,*  
*i volny laskovo zhurchali...my liubili...*  
*griozny...nam ne strashny v'ugi...nochi*  
*(s sian'em)...voln tainstvennym*  
*zhurchan'em...mechtanii...pomerkli*  
*zviozdy, i unylo ponikli blioklye tsvety*  
*...serdise...chto bylo (zabudesh' ty)?*  
The stars shone tenderly upon us, a  
gentle breeze sighed softly...scent of  
flowers, and the waves caressed us  
as they murmured...we loved each  
other...dreams...we did not fear the  
storms...(radiant) nights...the secret  
whisper of their waves...dreams...the  
stars have grown dim, and the faded  
flowers hang their heads dejectedly...  
heart...(when will you forget) the past?

Night/stars  
Love.  
Many senses.  
(Water).  
Hope/dreams.  
Fear.  
Storms (of life).  
The past.  
The on-going  
torment of past  
love.  
Failed love.  
Silence.

*Ia snachala tebia ne liubila...*  
(I did not love you at first)  
Opus 63, No.1

'At first I did not love you. You disturbed  
and frightened me. My new destiny scared  
me. My unknown fate worried me. I was  
afraid of your confession but the inevitable  
moment arrived and then, forgetting myself,ogon'.  
unconsciously, I gave myself to you for a  
time.. And my doubts were dissipated...in  
a moment under the shining rays of dawn... your confession, forgetting myself,

Love.  
Fear of love.  
Oblivion.  
Fear of destiny.  
Love uncontrollable.  
New love.  
Day/night.  
God.

	Love shone through like the sun...new life has sprung up in my heart and a sacred fire has blazed up.'		
<i>Rastvoril ia okno...</i> ( <i>I opened the window</i> ) Opus 63, No.2	'I opened the window. It had become unbearably stuffy. I sank to my knees before it and the spring night wafted into my face with the sweetly-fragranced breath of the lilac...somewhere in the distance a nightingale had begun to sing wondrously. I listened to it with a profound sorrow and I remembered my homeland with yearning...where the native nightingale sings...unaware of earthly troubles (and) sings happily the whole night long, above the sweet-smelling branch of lilac.'	<i>okno...pakhnula vesenniaia noch'...</i> <i>dykhan'em sireni...vdali...solovei...</i> <i>zapel...s grust'iu glubokoi...s</i> <i>toskoiiu...vspomnil...dalekoi...pesn'...</i> <i>ogorcheny...noch'...</i> window...the fragrance of the spring night...the breath of the lilac...in the distance...nightingale...strated to sing ...with a profound sadness...longing... remembered...distant...song...troubles ...night...	Night. Song. Communication. Lack of communication. Earthly troubles. Nature (bird, flowers) Many senses. Distance. Yearning for past happiness. Sadness.
<i>Ia vam ne nraavlus'...</i> ( <i>I do not please you</i> ) Opus 63, No.3	'You did not like me. You have loved only my friendship, not my love. You have destroyed my hopes, yet I still love you! When in the future...you come to understand my agony...it will be too late. Only once do flowers blossom in the spring: the heart cannot be caressed anew by daydreams lost through suffering.'	<i>vy liubili lish' druzhbu, moi nadyezhdy</i> <i>vy sgubili, muchenia, rastvetaiut lish'</i> <i>raz vesennie tsvety, mechty.</i> you loved only my friendship, you have destroyed my hopes, agony, only once do flowers blossom in the spring, daydreams.	Failed love. Lack of communication. Dreams. Nature. Springtime renewal. Destructiveness of love. Suffering, agony.
<i>Pervoe svidanie</i> ( <i>Our first reunion</i> ) Opus 63, No.4	'The cheerless time of our separation has now passed. It is the time of reunion. ...complete happiness has returned to us once more. For so long yearning and suffering have been all that my heart has known, but now...we will leave behind our ordeal (and our) loneliness...outpourings	<i>razluka...svidaniia chas...milaia...</i> <i>vnov'...dolgo tomosia, polno</i> <i>stradaniia...dni odinochestva, dni</i> <i>ispytaniia...liubvi...snova...sozvuch'e</i> ...veseniia pesn' solov'inaia... separation...the hour of reunion... dear one...tormented for a long time,	Love. Separation. Time. Distance. Suffering. Song. Nature (bird).

	of love will flow once again, without end... May the harmony of our union join together our two souls and, once more, like the song of the nightingale in spring, let the glory of our love be revived!"		Loneliness. Music (rhythm, harmony). Love rekindled.
<i>Uzh gasli v komnatakh ogni...</i> (Indoors the lights were being put out) Opus 63, No.5	'Indoors, the lights were being put out... There was a scent of roses... We sat down on the bench beneath the wide branches of the birch tree. You and I were both so young then! The springtime around us gave us such pleasure, so passionate was our love! The crescent moon with its twin cusps bathed us in soft, pale light: I did not dare utter a single word, afraid to end the silence. You said nothing either, keeping your deep blue eyes downcast. Our mute conversation was more eloquent than any words could have been. The things that I did not dare to believe, the thoughts hidden in your heart, were all expressed for us by the singing nightingale.'	<i>ogni...blagoukhali rozy...my seli (v teni)...beriozy...tak schastlivy my byli...vesnoi...liubili...mestats...ia nichego ne govoril, boias' prevat' molchan'e; bezmolvno sinikh glaz (ty opuskala vzory)...nemye razgovory... pesnia solov'ia... lights...sweet-smelling roses...we sat (in the shade)...birch tree...how happy we were...springtime...love...moon... I said nothing, afraid to interrupt the silence...without speaking, you lowered your eyes...mute conversations ...the song of the nightingale...</i>	Love. Nature (bird). Silence. Lack of communication.* Love in the past. Shade/shadow. Song. A past rendezvous. [* c.f. 25/5, 60/2 and 73/1].
<i>Serenada</i> (Serenade) Opus 63, No.6	'Oh, child, I will sing a serenade beneath you balcony. Soothed by my singing you will find peace in your dreams. May your rest in the stillness of the night be caressed by the soft sound of kisses. Many troubles in life await you...so sleep sweetly while you are free of care...sleep ...in the darkness of night...ignorant of earthly strife. May you guardian angel watch over you (and)...softly sing you a heavenly song. May the living echo	<i>ia tebe propoiu serenadu...pust' tvoi son i pokoi v chas bezmolvnyi nochnoi... Mnogo gorestei, mnogo nevzgod...spi vo mrake nochnom...ne znaiia zemnogo stradan'ia...angel-khranitel' sviatoi... pesni sviatoi otolosok zhivoi...pod akkordy moei serenady... I will sing you a serenade...may your sleep be peaceful in the stillness of the night...many troubles, many woes... sleep in the darkness of night...not</i>	Song. Night. Sleep. Dreams. Earthly torment. Silence. Music (harmonies). God.

of this divine song fill your soul with hope...Sleep then, darling girl, and surrender to the harmonies of my serenade. May you dream of a radiant paradise.'

knowing of earthly sufferings...guardian angel...living echo of this divine song... to the harmonies of my serenade.

[c.f. 16/1, etc.]

*Sérénade (Serenada)*  
(Serenade)  
Opus 65, No.1

'Where are you going, breath of dawn, honey-breeze just waking up, new freshness of a fine day? Where do you go, wayward zephyr, when the trembling leaf appears to quiver with love? Are you going to the valley to play with the tangled crown of willow, where the dove sleeps? Are you chasing the vermillion flower or the butterfly awakened, one morning of flame and gold? Go rather, breath of dawn and lull the one whom I love: carry to her fragrant bed the scent of woods and mosses and a few words as sweet as roses in May.'

*souffle d'aurore...la feuille palpitante... frissonner d'amour...le ramier dort... de flamme et d'or...embaumé... des bois et des mousses...quelques paroles douces...les roses... breath of dawn...trembling leaf... quivering with love...the dove sleeps... of flame and of gold...fragrant (bed)... of woods and of mosses...a few sweet words...roses...*

Nature (bird, woods, wind).  
Love.  
Excitement of love.  
Pathetic fallacy.  
Many senses.  
Colours (gold)  
Sleep.

[Précis of the Opus 65 set are taken from original the French words].

*Déception (Razocharovanie)*  
(Disappointment)  
Opus 65, No.2

'The sun was still shining. I wanted to see again the woods, where we had walked together in the beautiful dawn of our love. I thought: 'On that path I will surely find her again. My hand will reach for hers and we will resume our walk.' I look around - in vain! I call out and only the echo hears me! Oh, the poor faded sun! Oh, poor woods with no birdsong! Oh, my poor love. What a pity to be lost in oblivion so soon.'

*Le soleil rayonnait...les grands bois... nous promenions autrefois, notre amour à sa belle aurore...sur le chemin, je la retrouverais, sans doute; ma main se tendra vers sa main...l'écho seul m'écoute! ...Le pauvre soleil pâli...(bois) sans ramage...si vite perdu dans l'oubli! The sun was shining...the woods...we used to walk together...on that path I will surely find her again. My hand will reach for hers...only the echo could hear*

Nature (woods, birds).  
Love.  
New love.  
Love elusive, lost.  
Sounds (echo)  
Silence (lack of birdsong).  
Failure in love.  
Search for love.



*Sérénade (Serenada)*  
(Serenade)  
Opus 65, No.3

'In the rays of the limpid dawn, I love  
the reflection of your beautiful eyes.  
In the morning birdsong I also love the  
echo of your joyous laughter. I love  
serene peace in the calm of the lilies,  
in their purity, your whiteness. I love  
your breath in the perfume of roses: in  
their freshness, your freshness. In the  
ebb and flow of the sea, I love your  
childlike caprices, and in the long  
plaints of the wind I love the sighs of  
your beating breast. I love the proud  
ardour, whose flame your heart senses  
and I love the charming modesty of  
your spirit, in the chaste shadow of  
night. I love the folly and hopes of  
your youth, in the early spring and I  
love the sweetness of your melancholy  
in the dim decline of evening.'

me! The poor faded sun...(woods)  
without birdsong...lost so soon in  
oblivion!

*la limpide aurore...le reflet (de tes yeux)...  
le chant matinal de l'oiseau...l'écho... (les)  
lys...blancheur...le parfum des roses...la  
mer que le flux ou reflux agite...ton sein,  
qui palpite...l'ombre chaste de la nuit...  
le printemps qui verdit...mélancolie...  
déclin des soirs.*  
the limpid dawn...the reflection (of your  
(eyes)...the morning song of the bird...  
echo...lilies...whiteness...the scent of  
roses... the ebb and flow of the sea...  
your heart which beats...the chaste  
shadow of night...Spring, as it becomes  
green...sadness...the (dim) decline of  
evening.

Nature (bird, lily, sea).  
Dawn/dusk.  
Colours.  
Sadness.  
Night.  
Love.  
Love and nature.  
Successful love.

*Qu'importe que l'hiver... (Puskai zima...)*  
(What matter if the winter...)  
Opus 65, No.4

'What would it matter if winter should  
extinguish the sun's radiance, obscured  
in the sad sky? I well know where still  
to find the brilliant rays of a dawn more  
lovely than the skies - adored one, it is  
in your eyes! What would it matter if  
without pity the winter should disperse  
the intoxicating scents of springtimes  
past? I know where to find, unfaded  
despite the raging winds, a rose in full  
bloom: my dear, it is in your heart! This

*...du soleil assombri dans les cieux  
attristés...trouver encore...les brillants  
rayons d'une aurore...les enivrants  
parfums...les bises en furie...une rose...  
les ombres de la nuit...  
(radiance of) the sun, obscured in the  
sad sky...to find again...the brilliant  
rays of a dawn...the intoxicating  
perfumes...raging winds...a rose...  
the shadows of the night...*

Love.  
Nature (rose, sun, wind).  
Night.  
Colours.  
Many senses.  
Light (shades, shadows).  
Sadness.  
Love omnipotent.

ray, defying the shadows of the night  
always shines, glorious and pure from  
your eyes. This ever-perfumed flower  
enclosed within your heart that can  
outlast the summer, beloved, is your  
beauty!"

*Les larmes (Slizy)*  
(Tears)  
Opus 65, No.5

*tant de secousses...couvrez d'oubli...  
comme autrefois vous êtes meurtrières...  
n'ajoutez pas au mal...vous avez évoqué  
tous mes rêves perdus...mon âme  
agonisante...  
so many hidden troubles...cover with  
oblivion...(if) as before, you are deadly...  
do not add to my troubles...you have  
reawakened my lost dreams...my  
tormented soul...*

Love.  
Death.  
Fear of love.  
Dreams.  
Torment.  
Failure in love.

'If you bring calm after such anxiety, if  
you cover with oblivion so many hidden  
troubles, if you bathe my wound and  
if you are gentle, then fall oh tears, fall!  
But, if you are deadly, as you were  
before, if you gnaw at a heart already  
burning within, do not add to my  
troubles, spare my eyelids, oh tears  
leave me, be gone!...I feel my pain  
burning more strongly. You have  
re-evoked all my lost dreams: Pity  
me!..Let my soul die in agony! Tears,  
do not fall!..

*Rondel (Charovnitsa)*  
(Rondel)  
Opus 65, No.6

*il se cache dans ta grâce, un doux  
ensorcellement...tourment...C'est  
l'affaire d'un moment...ton regard...  
dieu...  
In your grace is hidden a sweet  
sorcery...torment...it is a matter of a  
moment...your glance...god...*

Love.  
Love's 'sorcery': mysterious,  
irresistible pulls.  
God.  
Torment.

'A sweet sorcery is hidden in your  
grace. For their joy and their torment  
you captivate all hearts. All are taken.  
No-one tires of your charming  
servitude...It is a matter of a moment.  
Your glance, which passes over us,  
is the net that gathers up our souls,  
God knows how!..'

Opus 73

See full analysis, Chapter Three

## Appendix 9

### Examples of Rathaus poems set by other composers

- A.S. Arensky:** *Ne zazhigai ognia...*, ('Do not light the fire') and  
(1861-1906) *O chom mechtaesh' ty?* ('What are you dreaming about?')  
[both from *Six Romances*, Op.38];
- Gniot zabveniia* ('The weight of oblivion') and  
*Zvezda blestiaschaia sorvalasia s nebes* ('The shining star  
was plucked from the sky')  
[both in the late set *Five Romances*].
- A.T. Grechaninov:** *V polusne* ('Half-asleep...') and  
(1864-1956) *Rozovyi otblesk zakata* ('The rosy reflection has disappeared')
- S.V. Rakhmaninov** *Pesnia razocharovannogo* ('The song of the disillusioned'),  
(1873-1943) 1893;
- Uvial tsvetok* ('The flower has faded'), 1893;
- Eti letnie nochi prekrasnye* ('These beautiful summer  
nights...') [*Twelve Songs*, Opus 14, 1896];
- Noch'* ('Night'), 1900;
- Prokhodit vsio* ('All things pass by') [Opus 26, No.15, 1906].
- T.A. Cui** (choruses) *Den' pogas* ('The extinguished day')  
(1835-1918) *Nerazgadannyi son* ('The unresolved dream')  
*Usnulo vsio* ('Everything has gone to sleep')  
*Ushla, ushla vesna* ('The spring has gone away')

**R.M. Glière** (1875-1956) wrote nineteen romances on texts by Rathaus.

**M.M. Ippolitov-Ivanov** (1859-1935) wrote sixteen such romances.

Other composers who used poems by Rathaus include: Iu. Bleikhman, B. Grodsky, V. Zolotarev, A. Koreshchenko, S. Lappo-Danilevsky, N. Ladukhin, V. Muromtsevsky, Ia. Prigozhi, B. Podgoretsky, S. Trailin, K. Tideman and S. Iuferov\*.]

[\* *Songs and Romances of Russian Poets*, ed., V.Ie. Gooseev (Mosc/L'grad, 1963).]

## Appendix 10

### Tchaikovsky's five letters to the poet D.M. Rathaus.\*

\* transcripts from the Complete Edition, translations and notes.

#### Letter No.4762, Vol.16b, pp.161-2: D.M. Parraуzu

30-го августа 1892

Пожалуйста, извините краткость и некоторую запоздалость моего ответа. Письмо ваше<sup>1</sup> пришло в такое время, когда у меня совсем нет досуга вследствие, во-первых, очень спешной срочной работы<sup>2</sup> и, во-вторых, предстоящего завтра отъезда за границу.<sup>3</sup> Я недостаточно компетентен в литературной области, чтобы решительным образом, в том или другом смысле, рассеять тревожащие Вас сомнения. Но как музыкант, смотрящий на стихотворения Ваши с точки зрения большего или меньшего удобства быть положенными на музыку, - я должен отозваться самым одобрительным образом о симпатичных пьесах Ваших. Не могу в точности указать время, когда мне удастся написать музыку ко всем или некоторым стихотворениям Вашим, но могу положительно обещать, что в более или менее близком будущем напишу. Одно из них особенно напрашивается на музыку: «Мы сидели с тобой».<sup>4</sup>

Вообще, я должен откровенно сказать, что, весьма часто и много получая писем, подобных Вашему (т.е. с приложением стихотворений для музыки), я едва ли не в первый раз имею возможность ответить с полною благодарностью и выражением искреннего сочувствия.

Мне кажется, что Вы обладаете истинным талантом, и льщу себя надеждой, что лица, более меня авторитетные в деле литературной

#### Letter No.4762 to D.M. Rathaus

30th August 1892 (11th September new style)

Please excuse the brevity and somewhat lateness of my reply. Your letter<sup>1</sup> came at a point when I didn't have much spare time, firstly because of an urgent task<sup>2</sup> I had to do, and secondly, because of my impending trip abroad, tomorrow.<sup>3</sup> I am not competent enough in the literary area, in any sense, conclusively to dispel your anxieties and doubts. But as a musician, looking at your poems from the relatively comfortable standpoint of music, I have got to speak of your attractive pieces in the most approving of terms. I cannot accurately indicate a time when I will succeed in writing music to all or some of your poems but I can positively promise you that, in the more or less near future I will set your work. One work that is especially conducive to music is 'We sat together'.<sup>4</sup>

In general, I must state quite openly that very often I receive letters like yours (that is, with poems submitted to be set to music) and hardly ever have I been able to reply with such gratitude and with such an expression of sincere fellow-feeling and sympathy.

It seems to me that you possess a true talent and I flatter myself with the hope that the people whose opinions are more authorit-

критики, подтвердят мое искреннее мнение.  
Будьте здоровы.

Искренно преданный,  
П. Чайковский

ative mine in the field of literary criticism, will bear out my  
sincere opinions.  
All the best.

Sincerely,  
P. Chaikovskii

The original of this letter is now lost. However, transcripts were also published in the journal *Novosti*, No.294 (5th October 1894); *Zhizn' Chaikovskogo*, Vol.3, pp.555/6; and in *Tchaikovsky's Musical Legacy* (Moscow, 1958), pp.465/6.

1. The Rathaus letter is now lost.

2. See footnote 2 to letter 4754.

3. Tchaikovsky left Klin for Moscow on 31st August 1892 and then went on to St. Petersburg on 1st September. He left for Vienna on 4th September.

4. In Rathaus's letter of reply to Tchaikovsky (dated 26 September 1892), the poet sent the composer a further five poems. At the end of April/beginning of May 1893, Tchaikovsky wrote the *Six songs*, Opus 73, to words by Rathaus. In this cycle four songs (*Sred' mrachnykh dnei*, *V etu lunnuu noch'*, *Shova, kak prezhe odin*, and *Zakatilos' solnse*) were written using the texts that he had received in the letter of 26th September 1892. Consequently, in addition to reminding Tchaikovsky about the poem *My sideli s toboi*, and without having kept Rathaus's first letter, he still had the text for *Noch'*.

### Letter No.4927, Vol.17, pp.91-2: Д.М. Ратгаузу

Клин 5 мая 1893

Спешу Вас уведомить, что только что написал 6 романсов на Ваши стихотворения.<sup>1</sup> В непродолжительном времени они будут напечатаны.<sup>2</sup> Мне бы хотелось иметь Вашу карточку.<sup>3</sup> Если Вы пришлете мне таковую, то я вышлю Вам свою.<sup>4</sup> Сегодня вечером ужею ненадолго в Лондон и Кембридж, вернусь в начале июня.<sup>5</sup>

1. The Opus 73 set of songs.
2. The songs were published by Jurgenson in July 1893 (censor's mark dated 23 June 1893).
3. See letter no.4950 (and footnote 4 in that letter).
3. This photograph (see letter no.4977) is now lost.
4. Tchaikovsky returned to Klin on 18 July 1893.

The above letter was also published in *Novosti dnia*, No.295 (5th October 1894); and in *Golos Moskvy*, No.245 (25th October 1911).

### Letter No.4927 to D.M. Rathaus

Клин, 5th May 1893

I am anxious to tell you that I have just written six romances from your texts.<sup>1</sup> They are shortly to be published.<sup>2</sup> I would like to have a picture of you.<sup>3</sup> Send me one and I'll send you one of me.<sup>4</sup> This afternoon I shall be off to London and Cambridge for a short time, returning in early June.<sup>5</sup>

**Letter No.4950: Vol.17, p.111: Д.М. Рагаузу**

Париж, 3/15 июня 1893 г.

Дорогой Даниил Максимович!

Письмо Ваше<sup>1</sup> (но не портрет, который почему-то клинская почта выдумала удержать) я получил в Лондоне, но тотчас отвечать не мог, ибо был поглощен разного рода делом и особенно обязательным бездельем, т.е. кочеванием с одного конца Лондона на другой вследствие приглашений. Засим я был в Кембридже на церемонии возведения в докторское достоинство,<sup>2</sup> очень сложной и утомительной, и только теперь, остановившись для отдыха дня на два в Париже,<sup>3</sup> имею возможность ответить Вам.

Спасибо от души за исполнение моей просьбы, хотя карточки Ваши увижу лишь по возвращении в Клин,<sup>4</sup> что случится не ранее, как через месяц.<sup>5</sup> Свой портрет тоже пришлю Вам, когда буду у себя, ибо под рукой никакой карточки не имею.

Не знаю, какова будет судьба наших романсов,<sup>6</sup> но знаю, что писал их с удовольствием. Зимой, бог даст, буду в Киеве<sup>7</sup> и познакомлюсь с Вами лично.

Крепко жму Вашу руку.

П. Чайковский

1. This letter was the one that Rathaus sent to Tchaikovsky, dated 14 May 1893.

2. See letters 4949 and 4952.

3. See footnote 3 to letter 4948.

4. These Rathaus photographs are preserved at the G.D.M.Ch. (*Gosudarstvennyi Dom-Muzei P. I. Chaikovskogo v Klinu*: Tchaikovsky's House-Museum at Klin)

**Letter No.4950 to D.M. Rathaus**

Paris, 3/15 June 1893

Dear Daniil Maximovich!

I received your letter<sup>1</sup> (but not the portrait which for some reason the Klin post office decided to have held back) in London, but couldn't reply straight away because I was taken up with various sorts of business, especially some obligatory trifle, that is wandering from one end of London to another following invitations. After this, I was installed to the elevated status of doctor<sup>2</sup> at a ceremony in Cambridge. It was a very complicated and tiring affair and only now that I am staying over for a day or two's rest in Paris,<sup>3</sup> have I got the chance to write to you.

Thank you from my heart for granting my request, even though I shall see your photograph only when I get back to Klin,<sup>4</sup> which will be no earlier than in a month's time.<sup>5</sup> I will also send you my portrait when I get home because I haven't got a photograph to hand.

I don't know what the fate of our songs<sup>6</sup> will be, but I do know that I wrote them with great pleasure. God willing I will be in Kiev<sup>7</sup> in the winter and I will be able to get to know you personally.

I squeeze your hand tightly.

P. Chaikovskii

5. Tchaikovsky returned to Klin on 18th July 1893.

6. The *Six songs*, Opus 73 (words by Rathaus).

7. This trip did not take place.

\*\* Letter also published in *Novosti*, No.293 (25th October 1894) and in *Golos Moskvy*, No.245 (25th October 1911).

Letter No.4977: Vol.17, pp.135-6: Д.М. Ратгаузу

19 июля 1893 г.г.Клин  
(Моск. губ.)

Мой друг!

Вчера я вернулся из трёхмесячного путешествия и спешаю исполнить обещание.<sup>1</sup> Только здесь я увидел Ваши обе карточки,<sup>2</sup> за которые очень благодарен Вам. Я не могу не признаться, что та тайственная симпатия, которую я возгорелся к Вам сразу после первого письма Вашего и первой присылки стихотворений, - удвоилась после созерцания Ваших портретов. Думаю, что ничего скажу Вам нового, если назову Вас молодым человеком, одаренным кроме симпатичного таланта ещё и не менее симпатичной наружностью.

Меня заинтересовал следующий вопрос. Вы талантливы, Вы очень красивы, судя по изяшным костюмам, имеете средства, вероятно все Вас любят, - словом, Вы имеете все элементы для того, чтобы быть счастливым. Между тем, тон Ваших стихотворений минорный, лира Ваша настроена на очень печальный лад. Отчего это? Неужели вне исключительно сладких минут Вы ощущаете верную «тоску беспечной суеты». Отчего Ваша жизнь «горестна и с тоской неразлучна»? Если ответы на мои вопросы возможны, т.е. 'si je ne suis que ce que je suis', дайте мне их. В искренности Вашей я не сомневаюсь, но никак не могу помирить Вашего пессимистического отношения к жизни с обильными дарами, коими природа и случай наделили Вас. Вообще не скрою, что Вы меня очень интересуете и что мне приятно было бы лично познакомиться с Вами. Возможно ли это? Бываете ли Вы на нашем севере? Обязательно ли должны Вы зимой пребывать в Киеве? Если да, то проездом в Одессу осенью я заеду к Вам.<sup>3</sup> Романы наши<sup>4</sup> в печати готовы, но продажи ещё нет, ибо по условиям с иностранными издателями Юргенсон<sup>5</sup> должен ждать,

Letter No.4977 to D.M. Rathaus

19th July 1893, Klin (Moscow District)

My Friend!

Yesterday I returned from a three-month trip and I am hastily fulfilling my promise.<sup>1</sup> Only here have I have seen both of your pictures,<sup>2</sup> for which I am grateful to you. I must confess a mysterious feeling of sympathy for you which flared up inside me immediately after your first letter and first delivery of your poems, redoubled after contemplating on your photograph. I do not think I'll be telling you anything new if I call you a young man with not only an attractive talent but also an attractive external appearance.

The following question interests me. You are talented. You are very good-looking. Judging by your elegant clothes, you are a man of means. Most probably everybody adores you. In short, you have everything to make you happy. Your lyre is tuned to very sad of your poetry is minor key. Your lyre is tuned to very sad harmony. Why? Outside exclusively sweet moments, do you really experience 'melancholy from aimless bustle'? Why is your life 'sad and inseparable from *toska*'? If it is possible to answer my questions, that is, if I have not been too indiscreet, do answer me. I do not doubt your sincerity, but I can in no way reconcile your pessimistic attitude to life with your abundant gifts, which nature and circumstance have endowed you. Generally speaking, I am not hiding the fact that you interest me a lot and that it would please me greatly to become personally acquainted with you. Is this possible?

когда у них издание будет готово. Немецкий перевод сделан, кажется, хорошо.

Пётр Чайковский

1. See letter 4950 (Volume 17, p. 111).
2. Rathaus sent Tchaikovsky two photographs of himself - see letters 4927 (Vol.17, p.91/2), and 4950.
3. Tchaikovsky's suggested trips to Odessa and Kiev did not take place.
4. The *Six songs*, Opus 73 (words by D.M. Rathaus).
5. P.I. Jurgenson.

\* Если это не нескромно с моей стороны (фр.)

The above letter was also published in *Sovietskoe iskusstvo*, No.40 (9th July 1940), p.2.

**Letter No.4996, Vol.17, pp.153-4: D.M. Ratnaуzu**

1 августа 1893  
Клин (Моск. губ.)

Милый друг!

Не знаю, застанет ли ещё Вас это письмо. Спешу написать Вам несколько слов, чтобы успокоить Вас.<sup>1</sup> Я ни на секунду не усомнился в Вашей искренности. Дары природы и фортуны вовсе не обуславливают жизнерадостности. Меня просто заинтересовал вопрос, почему Вы склонны к грусти и печали. Есть ли это следствие темперамента или каких-либо особенных причин? В сущности я, кажется, поступил не деликатно.

Do you spend any time up north? Do you absolutely have to be in Kiev this winter? If you are then I'll visit you on my trip to Odessa in the autumn.<sup>3</sup> Our songs<sup>4</sup> are ready for the printers but they are not ready for sale yet - Jurgenson<sup>5</sup> has to wait because of an agreement with the foreign publishers, till they get the edition ready. The German translation has been done well, I think.

P. Chaikovsky

**Letter No.4996 to D.M. Rathaus**

1st August 1893, Klin

Dear friend!

I don't know if you'll get this letter or not. I am writing a few words to you in haste, to reassure you.<sup>1</sup> I do not doubt your sincerity for a second. The gifts of nature and fortune by no means guarantee a love for life. I am simply interested in the question of why you are prone to sadness. Is this a result of temperament or is there some particular cause? I think I have



Ненавижу, когда ко мне залезают в душу, а сам залез в Вашу очень нахально и грубо.

Но мы потолкуем обо всем этом устно.<sup>2</sup> Будьте здоровы и не сердитесь на меня а главное, будьте уверены, что я в искренности Вашей нимало не сомневаюсь. Я имею претензию быть в музыке своей очень искренным - между тем ведь я тоже преимущественно склонен к песням печальным и тоже, подобно Вам, по крайней мере в последние годы не знаю нужды и вообще могу считать себя человеком счастливым!

Искренно преданный

Пётр Чайковский

1. Tchaikovsky was replying to Rathaus's letter of 25 July/7 August 1893, in which the poet, himself replying to Tchaikovsky's earlier letter of 1/15 June 1893, wrote that, since early childhood he had been prone to fits of depression. He would always be asking himself "but what would happen if...". He says that he writes "in a depressed state of mind".

2. Rathaus and the composer never met.

This letter is also printed in Modest Tchaikovsky's biography of his brother (1902), Vol.III (p.629); in *Golos Moskvy*, No.245 (25 October 1911), p.5; and in RMG, Vols.23 and 24, (1912), p.531.

come over as being rather indelicate. I hate it when people delve into my soul, but I have delved into yours, impertinently and roughly.

But we could talk about all this face to face.<sup>2</sup> Keep well and don't be angry with me. The main thing is, be sure that in no way do I doubt your sincerity. I lay claim to the fact that my music is very sincere - even so I too am drawn principally to sad songs. Like you, at least in the last few years, I have wanted for nothing and in general can count myself a happy man!

Sincerely,

P. Chaikovsky

## Appendix 11

Words that are used more than once in the Rathaus texts for the *Six Songs*, Opus 73.

### Key

Each word that appears more than once in the Rathaus texts is listed below and is colour coded into one of these three categories:-

- (i) **synonyms** (where equivalent meanings are conveyed through the use of slightly different words) = green;
- (ii) **identical words** (irrespective of cases, parts of speech, etc.) = blue;
- (iii) **identical phrases** (whole series of words are copied from song to song) = red.

That is, instances of word-repetitions (or the use of synonyms) are set out below. This chart helps to highlight the network of linguistic connections which exist between and within the poems. The locations of these words or phrases are identified by song, stanza and line number. The code 3/2/4, for example, denotes No.3, stanza 2, line 4. The words 'first' and 'final' indicate where a linking word appears prominently within the first or last line of a poem.

<i>The linking words</i>	<i>Locations</i>	<i>Quotations</i>
тихо/тихой/тиши (quiet)	1/1/2 2/2/2 4/1/4 5/2/3	tikhoi pesnei... Tikho son niskhodit Tikho chto-to shepchet... v nochnoi tishi
шептать, шепнуть (whisper)	3/2/2 (willows) 4/1/4 (forest) 6/2/2 (leaves)	zasheptalisia ivy shepchet zagremavshii les shepchut o chem-to listy
звук (sound)	1/3/3 1/3/3 4/2/3	zhiznennyi zvuk uzh davno otzvuchal nochi divnye zvuki
глаза/очи (eye/s)	2/2/1 5/1/4	na pechal'nye glaza vzor tvoikh ochei
дышать (breathe)	4/2/2 5/3/4 (final)	i dyshat' vsei grud'iu toboi dyshat'

ночь (night)	No.2 (title) 3/1/1 (twice) (first line)  3/3/1 (twice)  4/1/3 4/2/2 4/2/3 4/3/1 4/3/4 (final)	Noch' lunnuiu noch', divnuiu noch' Noch' ne zhdiot, noch' letit nochi sladostrastnoi laski v etu noch' legkoi Nochi divnoi teni etoi nochi strastnoi v etu noch' s toboi
заснувший/сон нисходит/ задремавший (sleep)	1/1/1 (first) 2/2/2 4/1/4	u zasnuvshei reki tikho son niskhodit zadremavshii les
луна	3/1/1 (first) 3/3/1 6/1/4	lunnuiu noch' zakatilas' luna ves' ozarionnyi lunoi
небо	4/1/2 6/2/3	v sineve nebes v zviozdakh goriat nebesa
день	1/3/1 3/3/4 (final) 5/1/1 (first)	v eti dni den' toski i pechali sred' mrachnykh dnei
год/лет	1/3/2 5/1/2	ot griadushchikh godin' proshlykh let
миг	2/2/3 3/1/2	v etot mig v etot mig
теперь	1/3/1 6/2/4	i teper' gde, teper', milaia ty?
вновь/снова/как прежде	1/3/1 3/3/3 5/2/2 5/3/1 5/3/3 6/1/1 (first) 6/1/2	ia, kak prezhdde odin snova ia s toboi vnov' ia vnov' s toboi! i strastno vnov' khochu... snova, kak prezhdde, snova ob"iat ia toskoi

догорать/закатиться (to burn down, sunset)	1/1/3 4/1/1 (first)	solntsa...dogoral zakatilos' solntse
свет/луч	1/1/3 2/1/1 (first) 5/1/3 5/1/4 5/2/1 5/2/3	solntsa luch slabyi svet svechi radostnykh lucheï mne svetit vzor svetlykh snov pri svete dnia
мрак/мрачный/туманный/ пасмурный (gloom)	2/1/2 5/1/1 (first) 5/1/2 5/3/2	mrak unyli sred' mrachnykh dnei iz mgly tumannoi v pasmurnuiu dal'
далекий (distant)	2/3/4 (final) 3/3/2 4/2/4 5/3/2	o moi drug daliokii v tainstvennoi dali drug moi, daleko v pasmurnuiu dal'
страстно (passionately)	4/1/3 4/3/1 5/3/3	sladostrastnoi etoi nochi strastnoi i strastno vnov'
тоска (yearning)	2/1/3 2/3/1 3/3/4 (final) 6/1/2	i toska zhimaet grud' istomilasïa toskoi den' toski i pechali snova ob"iat ïa toskoi
душа (soul)	2/2/4 4/2/1 5/2/4	rech' dusha zavodit i v dushe trevozhnoi dushi
сердце/грудь (heart)	1/3/3 2/1/3 3/2/4	v serdtse i toska ozhimaet grud' serdtsa poryvy
сил (strength)	2/1/4 3/1/3  3/1/4 3/2/3	s neponiatnoi siloi ïa ne v silakh liubvi prevozmoch' ïa ne v silakh priznan'ïa no bessil'ny slova

друг (friend)	2/3/4 (final) 3/1/3 4/2/4 4/3/3	o moi drug daliokii! o, moi drug! drug moi, daleko o, moi drug prekrasnyi
милый/дорогая (dear one)	3/3/3 6/2/4	dorogaia, prosti! gde teper', milaia ty?
любовь (love)	3/1/3 5/3/4 (final)	ia ne v silakh liubvi... tebia liubit'
объятье (embrace)	4/3/1 5/2/1 6/1/2	vsia ob"iata negoi pod obaian'em snova ob"iat ia tosnoi
печаль/горя (sadness)	2/2/1 2/3/2 3/3/4 (final) 5/3/1-2	na pechal'nye glaza gorest'iu glubokoi den' tosnoi i pechali moia pechal' umchalas'
слово/сказать (word/speak)	1/1/4 1/2/4 1/3/4 (final) 3/2/3	nichego ne skazal nichego ne skazal nichego ne skazal bessil'ny slova!
дивный (wonderful)	3/1/1 (first) 4/2/3 4/2/3	v etu divnuiu noch' nochi divnoi teni nochi divnoi zvuki
наклониться (leaning)	3/2/2 4/3/2	naklonyas' ty ko mne sklonilas'
безумный (mindless)	1/2/3 4/3/3	s bezumnym rydan'iem ia bezumno schastliv
в эту (in this)	1/3/1 3/1/1 (first) 3/1/1 (first) 3/1/2 4/2/2 4/3/4 (final)	v eti dni v etu lunnuiu noch' v etu divnuiu noch' v etot mig v etu noch' legko v etu noch' s toboi.

**Appendix 12**

**The Scores**

Николаю Николаевичу Фигнеру

# МЫ СИДЕЛИ С ТОБОЙ...

Соч. 73 № 1 (1893)

Слова Д. М. РАТГАУЗА <sup>1)</sup>

*Andante non troppo* (♩=86) *p*

Мы си - де - ли с то -

- бой у зас - нув - шей ре - ки. Сти - хой

пес - ней про - плы - ли до - мой ры - ба - ки. Солн - ца луч зо - ло -

вождение (без заглавия) из цикла: Романсы (1).

той — за ре кой до го рал... — И те бе я тог.

poco animando poco cresc.

да — ни че го не ска зал. — За гре ме ло вда.

*più f* *p* *pp* *poco* *cresc.*

riten. *mf*

ли... — на дви га лась гро за... — По рес ни цам тво.

*più f*

a tempo

им... — по ка ти лась сле за... — И без ум ным ры дань ем к те.



*f* *p*

- бе я при-пал... И те-бе ни-че - го, ни-че-го не ска -

*roco più [mosso]* *f* *mf*

- зал. И те - перь, - вэ - ти дни я, как преж-де, о -

*espr.* *f* *mf*

- дин, Уж не жду — ни-че-го от гря-ду-щих го -

*mf* *f* *p* *сгс*

- дин... В серд-це жиз-нен-ный звук —

*cresc.* *f*

уж да вно отзвучал... Ах, зачем, ах, за чем<sup>2)</sup>

*scen* *do* *ff*

*riten.*

я те бе ни че го, ни че го<sup>2)</sup> не ска

*f* *mf*

*tempo I*

зал!...

*p*

*p* *p* *dim.* *pp*

Сихотворении повторения нет.

# НОЧЬ

Соч. 73 № 2 (1893)

Слова Д. М. РАТГАУЗА<sup>1)</sup>

**Adagio** ( $\text{♩} = 54$ )

*mf*

*p*

*mf*

*p*

*f*

*mf*

*f*

Меркнет слабый свет свечи... Бродит

мрак унылый... И то-ска сжима-ет грудь — Сне-по-нят-ной си-лой...

отворение не озаглавлено.

*mf*

Напе-чаль-ны-е гла-за — Ти-хо

*p* *p*

*f*

сон нис-хо-дит... И с прошедшим в э-тот миг — Речь ду-ша за-во-дит.

*mf*

*mf*

Ис-то-ми-ла-ся о-на — Го-

*p* *p*

*ff*

- - ре\_стью глу\_бо\_ кой... По\_ я \_ вись же, хоть во сне, — О, мой

друг да\_ле\_кий!..

*mf* di - mi - nu - en -

do *pp* *ppp* <sup>2)</sup>

Николаю Николаевичу Фигнеру

# В ЭТУ ЛУННУЮ НОЧЬ...

Соч. 73 № 3 (1893)

Слова Д. М. РАТГАУЗА<sup>1)</sup>

*Andante con moto* (♩=76)

First system of the piano introduction. The right hand features a flowing melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *mf* and *cresc.*

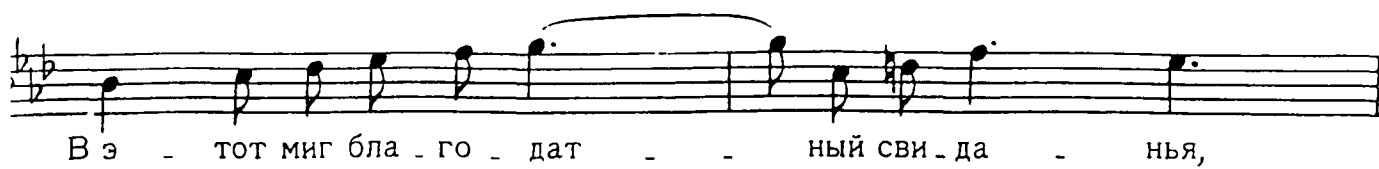
Second system of the piano introduction. The right hand continues the melodic development, and the left hand features a more active bass line. The dynamic *f* is marked.

*a piena voce*

Vocal entry on a single staff. The melody is simple and lyrical, corresponding to the Russian lyrics.

В э ту лун - ну - ю ночь,      в э - ту див - ну - ю ночь,

Piano accompaniment for the vocal part. The right hand has a rhythmic pattern of eighth notes, and the left hand has a similar pattern. Dynamics include *p*, *cre*, and *scen*.



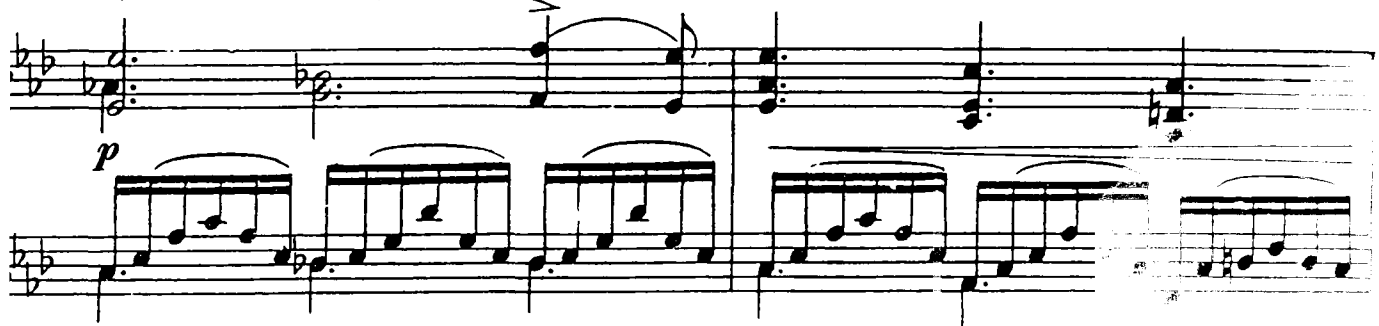
В э - тот миг бла - го - дат - - ный сви - да - нья,



*do*  
*f*



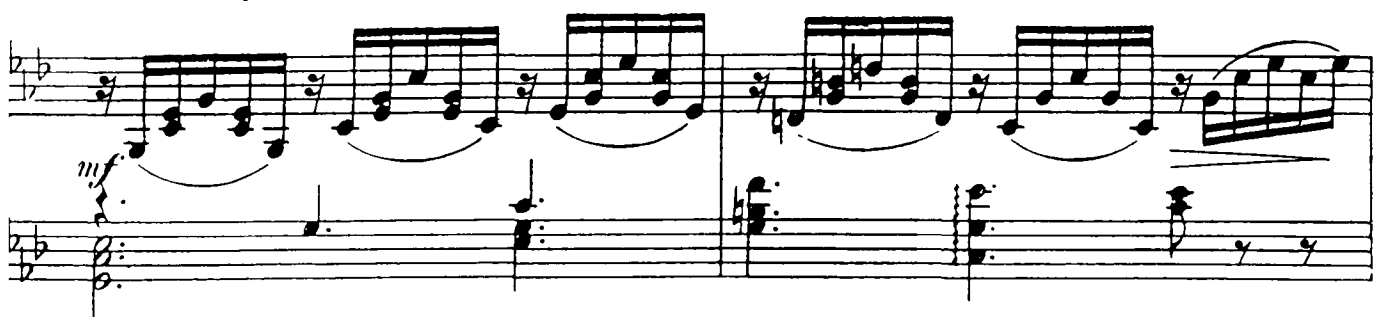
О, мой друг, — я не в си - лах люб - ви пре - воз - мочь,



*p*



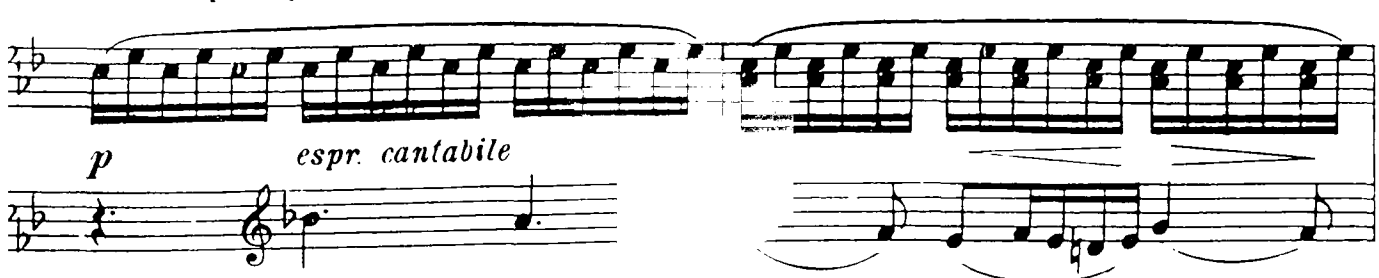
У - дер - жать я не в си - лах при - зна - нья!



*mf*



*p*  
В се - реб - ре чуть ко - лы - шет - ся о - зе - ра гладь...



*p* *espr. cantabile*

5 *cresc.*

На\_кло\_нясь. за\_шеп\_та\_ли\_ся и - вы... Но бес -

*cre*

2 2

7 *mf*

\_силь\_ны сло\_ва! Как те\_бе пе\_ре\_дать

*scen do*

9

— Ис\_том\_лен\_ного серд\_ца по\_ры\_вы?

*f dim.*

10 *a piena voce*

Ночь не ждет, ночь ле\_тит... За\_ка\_ти\_лась лу\_на...

*p cresc. scen*



*più lento*

З а - л е - л о в т а и н с т в е н . н о й д а - л и ... Д о - р о - г а . я ,

*do* *ff* *mf*

*riten.*

п р о - с т и ! с н о . в а ж и з н и в о л н а Н а м н е с е т д е н ь т о . с к и \_ и п е . ч а . л и !

*p* *f*

*a tempo*

*mf* *cresc.* *f*

*dim.* *pp*

эпиграфе:



## ЗАКАТИЛОСЬ СОЛНЦЕ...

Слова Д. М. РАТГАУЗА

4

*p*

За-ка-ти-лось солн-це, за-иг-ра-ли крас-ки

*p*

*p*

7 *росо ріу f* *p*

Лег кой по.зо.ло.той в си.не.ве не.бес... В о.ба.я . ньи но . чи

2

сладо-страст . ной ла-ски Ти-хо что - то шеп-чет за-дре-мав . ший лес...

3

И в ду-ще тре-вожной у-мол-ка . ют му-ки И ды-шать всей гру-дью

в э - ту ночь лег-ко... Но-чи див . ной те-ни, но-чи див . ной зву-ки

Нас-тобой у-но - сят, друг мой, да-ле-ко. Вся-обья . та не-гой

22 *росо più f*

этой но - чи страстной, Ты — ко мне скло.ни.лась на пле.чо гла.вой...

25 *p cre - scen - do f*

Я без.ум - но счастлив, о мой друг прекрасный, Бес.ко.неч - но счастлив

*p cre - scen - do mf*

28 *f* 1)

в э.ту ночь с то - бой!...

31

*ppp*

1) В автографе: *ff*.

Николаю Николаевичу Фигнеру

## СРЕДЬ МРАЧНЫХ ДНЕЙ...

Соч. 73 № 5 (1893)

Слова Д. М. РАТГАУЗА<sup>1)</sup>

*Allegro moderato* (♩ = 112)

*f* *con anima*

*marc.*

*dim.*

*f a piena voce*

Средь мрач . ных

*p*

<sup>1)</sup> Стихотворение (без заглавия) из цикла: Романсы (III).

11

дней, \_\_\_\_\_ под гне . том бед, \_\_\_\_\_ Из мглы тв .

*cre - scen do*

13

ман . ной прош . лых лет, \_\_\_\_\_ Как

*ff*

15

от . . блеск ра . дост . ных лу . чей, \_\_\_\_\_ Мне

*f*

17

све . тит взор \_\_\_\_\_ тво . их о . чей. \_\_\_\_\_ Под о . ба .

*dim. p*

19

-я - ньем свет-лых снов \_\_\_\_\_ Мне мнит-ся, -

*cre* *scen* *do*

21

я с то - бо - ю вновь. \_\_\_\_\_ При

*ff*

23

све - те дня, вноч-ной ти - ши Де - люсь вос -

25

-тор - га-ми ду - ши. Я

*mf*

*di* *mi* *nu* *en* *do*

27 *cresc.* *rooo* *a* *rooo*

вновь с то - бой! - мо - я пе - чаль У - мча - лась в пас -

29

- мур - ну - ю даль... И стра - стно вновь

31 *ff* *bb*

хо - чу я жить — То - бой —

33 *(bb)* *ff*

ды - шать, те - бя лю -



35

биты!

*f*

35

36

37

37

38

39

*marc.*

39

40

41

42

*dim.*

*p*

42

43

44

Николаю Николаевичу Фигнеру

# СНОВА, КАК ПРЕЖДЕ...

Соч. 73 № 6 (1893)

Слова Д. М. РАТГАУЗА <sup>1)</sup>

Andante mosso (♩ = 69)

*p* *sf*

4 *p con dolore*

Сно - ва, как преж - де, о - дин, \_\_\_\_\_

*p un poco pesante*

7

Сно - ва объ - ят я то - ской... \_\_\_\_\_ Смот - рит - ся то - поль вок -

1) Стихотворение не озаглавлено.

10

- но, \_\_\_\_\_ Вось о - за - ре - н - ный лу - ной...

13

Смот - рит - ся то - по - лья в ок - но... Шеп - чут о чем то ли -

*p*

**un poco incalzando**

16

- сты... \_\_\_\_\_ В звез - дах го - рят не - бе - са... \_\_\_\_\_

*cre - scen - do*

19

Где \_\_\_\_\_ те - перь, ми - ла - я, ты? \_\_\_\_\_ Всё, \_\_\_\_\_ что тво -

22 riten.

- рит- ся со- мной, Я пе- ре- дать не бе- русь..

di - mi - nu - en -

25 tempo I

Другі по- мо- лись за ме - ня,

- do pp

28 pp<sup>8)</sup>

Я за те- бя уж мо - люсь..

31 pp

mf

2) В автографе знака *p* нет.

8) „ „ „ *pp* нет.

## Appendix 13

### **Tchaikovsky's handwriting: a graphological interpretation**

Graphology, or the study and interpretation of handwriting, is, as yet, a scientifically unproven discipline. This appendix complements the present study by offering an overview of the main characteristics of Tchaikovsky's handwriting, as interpreted by the graphologist, V. Boyko and others, at my behest. The findings are necessarily speculative (though they are corroborated by graphological consensus), hence their appearance in an appendix rather than in the main body of the text. Nevertheless, the outcomes of this aspect of the study make interesting reading.

We have taken samples of Tchaikovsky's handwriting from manuscripts dating back to when the composer was just seven years old. It is important to note that they were penned at different ages and stages of the composer's life. They are, however, unrepresentative in that not all of his manuscripts were analysed. A more exhaustive study would show more reliable results, but even such an unrepresentative sample is potentially illuminating.

The focus of interest lies in the particular way in which Tchaikovsky signs his name at different times in his life. V. Boyko immediately drew my attention to a feature of Pyotr Il'ich's signature, as clearly displayed at the top of his very last completed manuscript - the final romance of the Opus 73 set (see appendix 14). Here the composer has encircled his name with an especially heavy movement of the pen. This is a significant pattern, which also exists in a number of previous signatures, in varying degrees. Appendix 15 presents examples of Tchaikovsky's signatures taken from a range of identified and labelled sources. Almost two-thirds of the signatures given in this appendix show no signs of encircling, though the remaining third show partial encircling.

There are many different schools of thought in the field of graphology. However, all agree that this encircling is a bad sign. Ringing one's autograph is particularly ominous, as the signature tends to reflect 'the attitude which the individual

adopts in the face of society'.<sup>1</sup> The heaviness of the hand adds significantly to the unfavourable effect of this signature. The course book of the International Graphology Association describes such signatures in the following terms:

You may see a signature which is enclosed by a circular stroke. There is again a self-protective attitude but here the writer is intending to prevent intrusion of any kind and it may indicate hostility.<sup>2</sup>

The graphologist Renna Nezos affirms this analysis, adding that:

A large paraph [i.e. flourish] encircling the name indicates that the writer feels a need to protect himself from danger. Feebleness. General inhibition. Anxiety. Often, agoraphobic people encircle their signatures. It is also a sign of dissimulation or dishonesty.<sup>3</sup>

The popular graphologist Barbara Hill simply contends that an encircled signature signifies 'an anxiety state'.<sup>4</sup>

Barry Branston, a founder member of the Graphology Society and a leading author and lecturer in the field of handwriting analysis, goes even further, asserting that such encircled signatures indicate:

...a crossed-out self-ego. Here the writer is dissociating himself from social contact with others - a self-imposed loneliness and resignation. Also he could be contemplating *suicide*.<sup>5</sup>

(my emphasis)

It is possible, however, that even if graphological analysis *suggests* that the writer of that signature at that time may have been suicidal, it does not necessarily *prove* that the writer did actually commit suicide. The evidence is still inconclusive. The description of the writer as someone who is 'dissociating himself from social contact

---

1 Gullan-Whur, M., *Discover graphology: a straightforward practical guide to handwriting analysis*, The Aquarian Press, Harper Collins (London, 1991), p.117 (quoting G. Beauchataud, *Apprenez la graphologie*, Guy le Prat, Paris, 1984).

2 *The professional course in graphology*, lesson 13, International Graphology Association (London, 1995), p.8.

3 Nezos, R., *Graphology: the interpretation of handwriting*, Rider (London, 1986), p.200.

4 Hill, B., *Graphology*, Robert Hale (London, 1981), p.81.

5 Branston, B., *Graphology explained: a workbook*, Piatkus (London, 1989), p.172.

with others' surely strikes a chord with scholars of Tchaikovsky, given the frequent and direct clues to his undoubted anthropophobia in his diaries and letters.<sup>6</sup>

The partial encirclements of appendix 15 are perhaps unsurprising, given Tchaikovsky's lifelong preoccupation with death. The suicide attempt following his disastrous marriage in 1877 - his bid to drown in the Moscow River - is well-documented. It is interesting that none of the pre-1877 signatures in this appendix are encircled. Tchaikovsky's half-serious thoughts about suicide from this time seem to be reflected in the change in his signature at this point, as partial encircling occasionally starts to become evident. At this and other times in his life, he actively prayed to die. In a diary entry of 14th/15th July 1886, for example, he wrote that death is 'the greatest of all blessings, and I pray for it with all my soul'.<sup>7</sup> The evidence of letters, diary entries and the exploration of death-related themes in over a quarter of his songs, remind us of this ongoing obsession.

Branston's analysis of fully encircled signatures reaffirms those precise features of Tchaikovsky's character which keep on revealing themselves overtly within the common major themes which run through his songs. Chapter One of this study discussed those themes which dominated Tchaikovsky's literary works. Chapter Two discussed how the very same themes dominated his work in the song genre. These are the themes of loneliness, isolation, frustration, anxiety and death. In his final set of songs, though, a new theme emerges: that of resignation and reconciliation (with God, the stars and the universe). It seems that the last year of Tchaikovsky's life was itself dedicated to resigned reconciliation. All of these themes are, uncannily, those which Branston flags up through quite independent analysis of encircled signatures.

All of these themes are also clearly reported by Tchaikovsky in letters and diary entries in the last year of his life. Furthermore, these same themes are

---

<sup>6</sup> Edward Garden refers specifically to this 'anthropophobia' in his introduction to the book, *To my best friend: correspondence between Tchaikovsky and Nadezhda von Meck*, Garden and Gotteri (eds.), Oxford, OUP, 1993. Also see the texts of the letters quoted in this book, and various diary entries, *Dnevnik* (Diaries), *op. cit.*

<sup>7</sup> Tchaikovsky, P., *Dnevnik* (Diaries), *op. cit.*, 2nd/3rd July 1886 (Old Style).

highlighted, even corroborated, by independent evidence from various contemporary witnesses. These very feelings are those cited in Chapter Five, in the form of quotations from Tchaikovsky himself, Mackenzie, Henschel and others. Even though Pyotr Il'ich was at the height of his fame at the time of the composition of the *Six Songs*, Opus 73, he tells us that he felt 'lonely, melancholy, devoid of self-assertion'.<sup>8</sup> In June 1893, he reported to Modest that 'it is a hideous life. There is not one enjoyable moment - only eternal anxiety, fear, fatigue, ennui', adding enigmatically, 'But the hour of liberation is at hand'.<sup>9</sup> In August Tchaikovsky wrote, again to Modest, that he had 'become timid, unsure of [him]self'.<sup>10</sup> These are precisely the attributes that are identified objectively in Branston's publication as the classic textbook trademarks of those who encircle their signatures, as Tchaikovsky did at this time. The content of Pyotr Il'ich's writings, the evidence of independent third parties, and his own handwriting are curiously in tune with one another.

When we put the new graphological strand of evidence together with the other two original strands that the final chapter of this present study explores, the sheer weight of new materials seems to add significantly to the overall debate. Maybe Tchaikovsky knew that he was about to die: perhaps the evidence is hidden within his final set of songs. He acted as if he knew that his death was near - his last few months served uncannily, if coincidentally, to tie the loose ends of his life. Even his signature seems to betray his fate.

---

<sup>8</sup> Holden, A., *op. cit.*, p.338.

<sup>9</sup> To Modest, 10 June 1893.

<sup>10</sup> To Modest, 3 August 1893 (also quoted in Holden, A., *op. cit.*, p.343).



## **Appendix 14**

**73/6 (first page)**

№ 6 "Человек как человек"

15  
Therens. P. Am. rays  
Th. H. L. Therens

Indente rosso (I. = J. = 69)

Student name (1. = 1 = 19)

1/ con dolore

Ск - Ваканс пред, о - бинь,

Спе — в объявление

ben je je sante

- Km ... Cleo - Spica Torchiarno,

Всё отжарено

-K<sub>2</sub>O : 100 - 100/100 = 100%

19/02/2019 - 19/02/2019

## Appendix 15

## A small sample of Tchaikovsky's signatures (1847-1893)

- Dates are given in Old Style, as written on the original documents.

December 1847

Signed letter to his father, in French, Roman script. Practice with unfamiliar characters: signature not encircled.

*Bas-Père de Piotr*  
*15 décembre 1847*  
*V. Tchaik.*

4/5/6th July 1864

Musical fragments in letter. Addressee unknown. (*Complete edition: literary works and correspondence*,<sup>1</sup> volume 5, p.79-80).

*new mosco*  
  
*Кенгу! Вай-Ковенки-!*

18th May 1875

A signed photograph, gift to N.A. Rimsky-Korsakov (*Complete Ed.*, volume 5, p.384). Signature not encircled.

*Николаю Андреевичу Римскому-Кор-*  
*сакову отъ неженнаго дяди*  
*Петра Ковенка*  
*Москва 18 мая 1875*

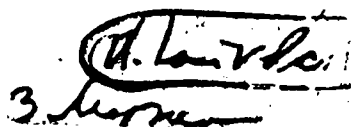
4th June/July 1876

Autographed score, Waltz for Piano, Opus 40, No.9, in memory of S.I. Tanev. The signature is not encircled, though it is underlined.

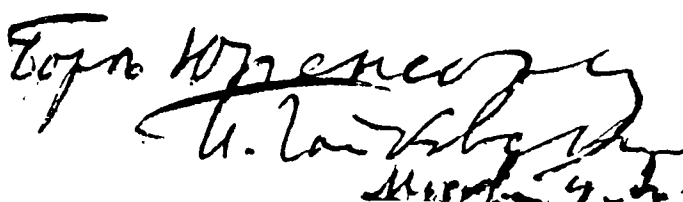
*П. Ковенка. - 9-го июня*

<sup>1</sup> *op.cit.*, hereafter referred to in this appendix as 'Complete Ed.'

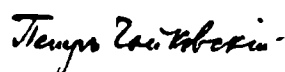
3rd March 1883? Signed photograph with encircled signature (*Complete Ed.*, vol. 12, opposite p.337).



1883 Signed photograph, gift to his friend Jurgenson (*Complete Ed.*, volume 12, p.353). Neither underlining nor encircling in evidence.



September 1883 Contract between P.I. Tchaikovsky and the Director of the Imperial Theatres on the staging of the opera *Mazepa* (*Complete Ed.*, volume 12, opposite p.241). Signature written carefully and clearly on this official document, thus it appears without the more personal and telling encircling stroke.

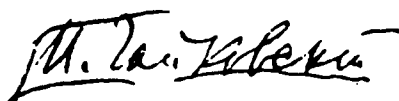


14th October 1883? Letter from P.I. Tchaikovsky to P.I. Jurgenson (*Complete Ed.*, volume 12, opposite p.256). Partial encircling (almost triangular stroke). Indicative of feelings of isolation. Angular strokes are often signs of tension.



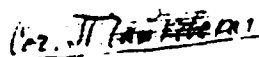
15th July 1887

Letter from P.I. Tchaikovsky to N.F. von Meck (*Complete Ed.*, volume 6, opposite p.160). Partial boxing in of signature: same characteristics as displayed by a partially encircled signature.<sup>2</sup>



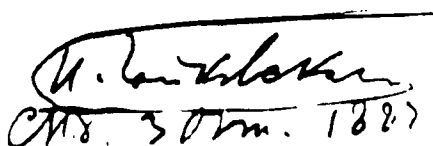
28th July 1887

Autographed score, The Fourth Symphony. Signature underlined, but not encircled.



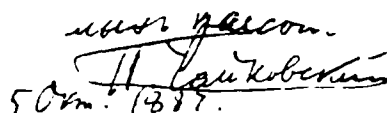
3rd October 1887

Signed photograph with encircling (*Complete Ed.*, volume 14).



5th October 1887

Autographed foreword of *Mozartiana*, with partial encircling (*Complete Ed.*, volume 14).



---

<sup>2</sup> Branston, B., *op.cit.*, p.172.

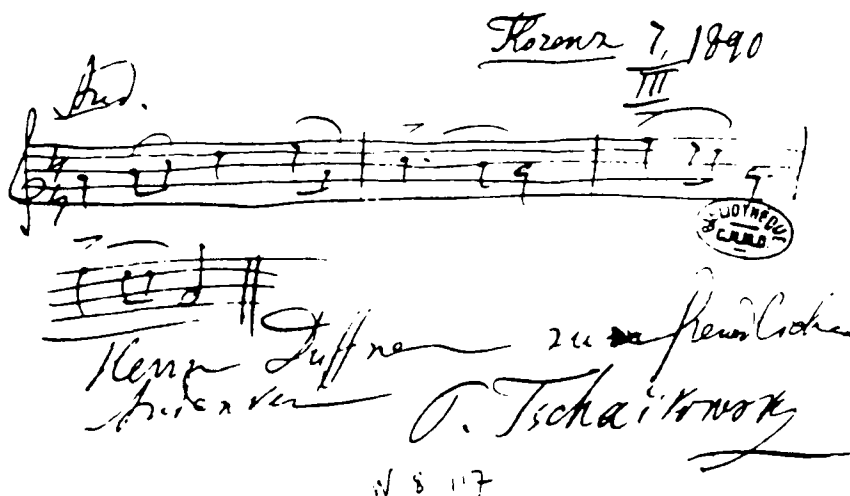
7th March 1888

Signed letter to Francesco Berger (1834-1933), secretary to the Philharmonic Society. Roman script used, therefore signature uncharacteristic.

*P. Tchaikovsky*

July 1890

Signed musical fragment. Roman script (*Complete Ed.*, volume 15b, opposite p.182). Analysis as above.



5th June 1891

P.I. Tchaikovsky's testimonial on behalf of the 'Columbo troupe' (*Complete Ed.*, volume 16a, p.128+). Signature underlined but not encircled. Another clear, formal signature.

Сердечно приветствую вас.  
*П. Чайковский*  
5-го июня 1891 г. П. Чайковский

LI. *Leucis*

California

No 6.

спешно

Т. Гринберг

р. ???

Вопросы к нему  
пока со стороны  
Согласованы все материалы  
в том числе и записка

Его письмо не  
получено от него  
не получены материалы

Иван

1948

## **Bibliography**

### **Primary sources**

- Chaikovskii, P.I. *Polnoe sobranie sochinenii* (Complete edition of the works of P.I. Tchaikovsky), Moscow/Leningrad, 62 volumes, 1940-71.
- Chaikovskii, P.I. *Polnoe sobranie sochinenii: literaturnye proizvedeniia i perepiska* (Complete edition: literary works and correspondence), Moscow, 17 volumes, 1953-1981.
- Chaikovskii, P.I. *Dnevnik* (Diaries), ed. I.I. Chaikovskii, Moscow/Petrograd, 1923.
- Ratgauz, D.M. *Polnoe sobranie stikhotvorenii v dvukh tomakh* (Complete edition of poetry), Moscow/St. Petersburg, 2 volumes, 1906.
- Ratgauz, D.M. *Polnoe sobranie stikhotvorenii* (Complete edition of poetry), 3 volumes, St. Petersburg, 1909-1910.

### **Documentary (and other Russian Language) sources**

- Al'shvang, A. A. *P.I. Chaikovskii* (P.I. Tchaikovsky), Moscow, 1967.
- Apukhtin, A.N. *Stikhotvoreniia* (Apukhtin's collected poetry), Leningrad, 1961.
- Balukhaty, S. (ed.) *Russkie pisateli o literature* (Russian Writers on Literature), vol.1, Leningrad, 1939.
- Blinov, N. O. *Posledniaia bolezni' i smert' P.I. Chaikovskogo* (Tchaikovsky's Final Illness and Death), Moscow, 1994.
- Bortnikov, E. *et al.* *Vospominaniia o P.I. Chaikovskom* (Reminiscences about P.I.Tchaikovsky), Moscow, 1973.
- Chaikovskii, M. *Zhizn' P.I. Chaikovskogo* (The life of P.I. Tchaikovsky), 3 volumes, Moscow, 1900-02.
- Chaikovskii, P.I. (ed. Orlova, A.A.) *M.A. Balakirev: perepiska s P.I. Chaikovskim* (M.A. Balakirev: correspondence with P.I. Tchaikovsky), Leningrad, 1962.



- Chaikovskii, P.I. (ed. Orlova, A.A.) *Tchaikovsky: a self-portrait*. An edition of Tchaikovsky's letters and other source materials, Oxford, 1990.
- Chaikovskii, P.I. (ed. Sokolova, T.) *P.I. Chaikovskii: muzykal'no-kriticheskie stat'i* (P.I. Tchaikovsky: musical-critical articles), Moscow, 1951.
- Chaikovskii, P.I. (ed. von Meck, G.) *Letters to his family: an autobiography*, New York, 1981. (A compilation of selected letters).
- Chaikovskii, P.I. (ed. Yakovlev, V.V. *et al.*) *Dni i gody P.I. Chaikovskogo* (Days and years of P.I. Tchaikovsky), Moscow/Leningrad, 1940.
- Chaikovskii, P.I. (ed. Yakovlev, V.V.) *P.I. Chaikovskii: muzykal'no-kriticheskie stat'i* (P.I. Tchaikovsky: musical-critical articles), Moscow, 1953.
- Chaikovskii, P.I. (ed. Zhdanov, V.A.) *Pis'ma k blizkim: izbrannoe* (Letters to his family: selected), Moscow, 1955.
- Chaikovskii, P.I. (ed. Zhdanov, V.A.) *Pis'ma k rodnym* (Letters to his relatives), Moscow, 1940.
- Chaikovskii, P.I. (eds. Zhdanov/ Zhegin) *P.I. Chaikovskii: perepiska s N. fon Mekk* (P.I. Tchaikovsky: correspondence with N.F. von Meck), 3 volumes, Moscow/Leningrad, 1934-36.
- Chaikovskii, P.I. (eds. Zhdanov/ Zhegin) *P.I. Chaikovskii: perepiska s P.I. Iurgensonom* (P.I. Tchaikovsky: correspondence with P.I. Jurgenson), 2 volumes, Moscow/Leningrad, 1938-52.
- Chaikovskii, P.I. (ed. Zhdanov, V.A.) *P.I. Chaikovskii: S.I. Taneev. Pis'ma* (Tchaikovsky: Taneev Letters), Moscow, 1951.
- Davydov, Iu.L. *Zapiski o P.I. Chaikovskom* (Notes on P.I. Tchaikovsky), Moscow, 1962.
- Dombaev, G.S. *Tvorchestvo P.I. Chaikovskogo* (The works of P.I. Tchaikovsky), Moscow, 1958.
- Glebov, I. (ed.) *Proshloe russkoi muzyki: materialy i issledovaniia (I). P.I. Chaikovskii* (The history of Russian music: materials and researches, No.1: Tchaikovsky), Petrograd, 1920.

- Kashkin, N.D. *Vospominaniia o P.I. Chaikovskom* (Recollections of P.I. Tchaikovsky), Moscow, 1896.
- Klimenko, I.A. *Vospominaniia o P.I. Chaikovskom* (My memories of P.I. Tchaikovsky), Ryazan, 1908.
- Krasinskaia, L. *Opernaia melodika P.I. Chaikovskogo* (The operatic melodies of P.I. Tchaikovsky), Leningrad, 1986.
- Larosh, G.A. *Izbrannye stat'i* (Collected articles), 5 volumes, Leningrad, 1978.
- Larosh, G.A. (ed.) *Muzykal'nie fel'etony i zametki Petra Il'icha Chaikovskogo, s prilozheniem portreta, avtobiograficheskogo opisaniia puteshestviia zagranitsu v 1888 godu i predisloviia G.A. Larosha* (Musical articles and notes of P.I. Tchaikovsky, including a portrait, an autobiographical account of his tour abroad in 1888 and a foreword by H.A. Laroche), Moscow, 1898.
- Larosh, G.A. *Izbrannye stat'i* (Collected Articles), vol.2, Leningrad, 1975.
- Larosh, G.A. *Sobranie muzykal'no-kriticheskikh statei* (Collected articles on music criticism), Moscow, 1922.
- Nikitin, B.S. *Chaikovskii: staroe i novoe* (Tchaikovsky: Old and New), Moscow, 1990.
- Orlova, E.M. *Romansy Chaikovskogo* (Tchaikovsky's Songs), Moscow/Leningrad, 1948.
- Poznansky, A. *Samoubiistvo Chaikovskogo: mif i real'nost'* (Tchaikovsky's Suicide: Myth and Reality), Moscow, 1993.
- Protopopov, V.V. (et al. eds.) *Vospominaniia o P.I. Chaikovskom* (Recollections of P.I. Tchaikovsky), Moscow, 1962.
- Ratgauz, D.M. *Gong* (selection of poems), Kiev, 1910.
- Ratgauz, D.M. *Vseobshchei Bib-ki* (Collection of works by different poets for the Bib-ki Press), Petrograd, 1916.
- Ratgauz, D.M. *Moi pesni* (My songs), Moscow, 1917.

- Ratgauz, D.M.  
(D'iakova, O., ed.)      *Moi pesni* (My songs), 2nd edn., Berlin, 1922.
- Rimskii-Korsakov, N.      *Letopis' moei zhizni* (Chronicle of My Life), St. Petersburg, 1909.
- Serov, A.N.      *Stat'i o muzyke* (Articles on music) (4 volumes: 1892-1895), Moscow, 1984.
- Siusor, G.      *Ko dniu 75-letnego iubileia Imperatorskogo Uchilishcha pravovedeniia*, St. Petersburg, 1910.
- Vaidman, P.E.      *Tvorcheskii arkhiv P.I. Chaikovskogo* (The creative archive of P.I. Tchaikovsky), Moscow, 1988.
- Vaidman, P.E. &  
Belonovich, G.I.  
(eds.)      *P.I. Chaikovskii: zabytoe i novoe, vospominaniia sovremennikov, novye materialy i dokumenty* (P.I. Tchaikovsky: forgotten and recently-uncovered evidence, reminiscences of contemporaries, new materials and documents), Moscow, 1995.

### English Language Titles

- Abraham, G.      *A hundred years of music*, London, 1974.
- Abraham, G.      'Russia', in Stevens, D. (ed.), *A history of song*, London, 1960.
- Abraham, G. (ed.)      *Tchaikovsky: a symposium*, London, 1945.
- Abraham, G.      *Tchaikovsky*, London, 1949.
- Abraham, G.      'Tchaikovsky', in *Masters of Russian music* (with M.D. Calvocoressi), London, 1936.
- Abraham, G.      *Studies in Russian music*, London, 1969.
- Beauchataud, G.      *Apprenez la graphologie*, Paris, 1984.
- Berberova, N.      *Tchaikovsky*, St. Petersburg, 1993.
- Bowen, C.D. &  
von Meck, B.      *Beloved Friend*, New York, 1937.

- Branston, B. *Graphology explained: a work book*, London, 1989.
- Brown, D. *Mikhail Glinka: a biographical and critical study*, New York, 1985.
- Brown, D. *Tchaikovsky: a biographical and critical study*, 4 volumes, London, 1978-1992.
- Brown, D. *Tchaikovsky remembered*, London, 1993.
- Brown, M.H. & Wiley, R.J. (eds.) *Slavonic & Western Music: Essays for Gerald Abraham*, Ann Arbor, 1985.
- Campbell, S. *Russians on Russian music 1830-1880: an anthology*, Cambridge, 1994.
- Evans, E. *Tchaikovsky*, London, 1906, revised 1935.
- Garden, E. *Tchaikovsky* (Master Musicians Series), London, 1973 (revised 1993).
- Garden, E. & Gotteri, N. (eds.) *To my best friend: correspondence between Tchaikovsky and Nadezhda von Meck* (translated by G.von Meck), Oxford, 1993.
- Gee, J. & Selby, E. *The triumph of Tchaikovsky*, New York, 1960.
- Gullan-Whur, M. *Discover Graphology: a straightforward practical guide to handwriting analysis*, London, 1991.
- Hill, B. *Graphology*, London, 1981.
- Hansen, L. & E. *Tchaikovsky*, London, 1965.
- Henschel, G. *Musings and memoirs of a musician*, London, 1918.
- Hoffman, M. *Tchaikovsky*, London, 1962.
- Holden, A. *Tchaikovsky*, London, 1995.
- Huneker, J. *Mezzotints in modern music*, New York, 1899.
- I.G.A. *The professional course in graphology*, International Graphology Association, 1995.

- Jacoby, H. *Analysis of handwriting*, 1940.
- Kendall, A. *Tchaikovsky*, London, 1988.
- Leonard, R. A. *A history of Russian music*, London, 1956.
- Mann, K. *Pathetic Symphony: a novel about Tchaikovsky*, New York, 1948.
- Marne, P. *The criminal hand: an analysis of criminal handwriting*, London, 1991.
- Newmarch, R. *Tchaikovsky, his life and works*, London, 1900.
- Newmarch, R.  
(ed.) *The life and letters of Peter Ilich Tchaikovsky by Modeste Tchaikovsky*, London, 1906.
- Nezos, R. *Graphology: the interpretation of handwriting*, London, 1986.
- Nice, D. *Pyotr Ilyich Tchaikovsky: an essential guide to his life and works*, London, 1997.
- Orlova, A. *Tchaikovsky: a self-portrait*, Oxford, 1990.
- Poznansky, A. *Tchaikovsky: the quest for the inner man*, New York, 1991.
- Poznansky, A. *Tchaikovsky's last days: a documentary study*, Oxford, 1996.
- Rimsky-Korsakov, N.A. *My musical life*, New York, 1923 (3rd edn., 1942).
- Ronald, L. *Tchaikovsky*, New York, 1912.
- Scherr, B.P. *Russian poetry: meter, rhythm and rhyme*, Berkeley, USA, 1986.
- Stasov, V.V. *Selected essays on music* (translated by F. Jonas, introduced by G. Abraham), London, 1968.
- Strutte, W. *Tchaikovsky: his life and times*, Tunbridge Wells, 1979.
- Swan, A.J. *Russian music and its sources in chant and folk-song*, London, 1973.

- Tchaikovsky, P. *The diaries of Tchaikovsky* (translated by W. Lakond), New York, 1945.
- Tchaikovsky, P. *Letters to his family: an autobiography* (translated by Galina von Meck with additional material by Percy Young), London, 1981.
- Unbegaun, B.O. *Russian versification*, Oxford, 1966.
- Volkoff, V. *Tchaikovsky: a self-portrait*, London, 1975.
- Warrack, J. *Tchaikovsky*, London, 1973.
- Warrack, J. *Tchaikovsky's ballet music*, London, 1979.
- Warrack, J. *Tchaikovsky's symphonies and concertos*, London, 1969 & 1974.
- Weinstock, H. *Tchaikovsky*, London, 1946.
- Zajackowski, H. *Tchaikovsky's musical style*, Ann Arbor, 1987.

#### **Reviews/articles**

- Abraham, G. 'Tchaikovsky as a song-writer', *The Listener* (21 October 1936), p.788.
- Abraham, G. 'The riddle of Tchaikovsky', *Monthly Music Record*, vol. 67, (1937), pp.129-131.
- Abraham, G. 'Tchaikovsky: some centennial reflections', *Music & Letters*, vol.21 (1940), pp.110-119.
- Berberova, N. *et al.* 'Tchaikovsky's suicide reconsidered: a rebuttal', *High Fidelity*, vol.31 (1981), pp.49 and 85.
- Berlin, I. 'Pushkin and Onegin', *The Musical Times* (March 1980), pp.163-168.
- Briggs, A.D.P. 'The blasphemous masterpiece: Tchaikovsky's adaptation of *Eugene Onegin*', The Queen's University of Belfast (1995), pp.1-19.

- Brown, D. 'Balakirev, Tchaikovsky and nationalism', *Music & Letters*, vol.42, (1961), p.227.
- Brown, D. 'Tchaikovsky's marriage', *The Musical Times*, vol.123 (1982), p.754.
- Brown, D. 'Tchaikovsky's Mazepa', *The Musical Times*, vol.125 (1984), p.696.
- Brown, D. 'Comment and Chronicle', *Nineteenth-Century Music*, vol.13 (1989), pp.73-74.
- Brown, D. 'Shedding a mask', *The Listener* (1 February 1990), pp.44-45.
- Brown, D. 'Tchaikovsky', *BBC Music Magazine* (November 1993), pp.26-29.
- Brown, D. 'How did Tchaikovsky come to die - and does it really matter?' *Music & Letters*, vol.78 (1997), pp.581-8.
- Brown, D. Correspondence: replies to letters from Alexander Poznansky and Richard Taruskin, *Music & Letters*, vol.79 (1998), pp.463-9.
- Cooper, M. 'Tchaikovsky's *Queen of Spades*', *The Listener* (5 January 1950), p.40.
- Cooper, M. 'The Russian song', *The Listener* (28 September 1950), p.6.
- Fallowell, D. 'Questions raised and a rumour laid to rest' [review of *Tchaikovsky's last days* by A. Poznansky], *The Times* (21 November 1996).
- Garden, E. 'Tchaikovsky and Tolstoy', *Music & Letters*, vol.55 (1974), pp.307-316.
- Henahan, D. 'Did Tchaikovsky really commit suicide?', *The New York Times*, (28 July 1981), p.14.
- Heffer, S. 'Forbidden love in a time of cholera' [review of *Tchaikovsky: the quest for the inner man* (Poznansky, A.)], *The Times Saturday Review* (30 January 1993), p.38.

- Holden, A. 'Who killed Tchaikovsky?', *The Sunday Express* (24 October 1993), section 3, pp.4-8. [Also in *The Guardian*, Education section (29 August 1993), pp.2-5.]
- Holloway, R. 'Sugar and spice', *The Musical Times*, vol.134 (1993), pp.620-623.
- Karlinsky, S. 'Comment and Chronicle', *Nineteenth-Century Music*, vol.13 (1989), pp.179-80.
- Malinin, F.N. 'Zametki o poeticheskom nasledii P.I. Chaikovskogo' ('Notes on Tchaikovsky's poetical legacy'), *Novyi mir*, no.7 (1940), pp.210-217.
- McDonald, H. 'Fate', *The Listener* (9 September 1971).
- McDonald, H. 'Crises and contortions', *The Musical Times* (October 1983), pp.609-612.
- Norris, G. 'Torture chamber', *The Listener* (25 April 1985), p.31.
- Orlova, A. *Taina zhizni Chaikovskogo* ('The secret of Tchaikovsky's life'), *Novyi amerikanets*, New York (5-11 November 1980), pp. 20-21.
- Orlova, A. *Taina smerti Chaikovskogo* ('The secret of Tchaikovsky's death'), *Novyi amerikanets*, New York (12-18 November 1980), pp. 22-23.
- Orlova, A. *Kholera ili samoubiistvo?* (Cholera or suicide?), *Novyi amerikanets* (19-25 July 1981), pp.38-42.
- Poznansky, A. 'Tchaikovsky's suicide: myth and reality', *Nineteenth-Century Music*, vol.11 (1988), pp.199-220.
- Poznansky, A. 'Comment and Chronicle', *Nineteenth-Century Music*, vol.13 (1990), pp.274-275.
- Poznansky, A. 'Tchaikovsky's Last Days: I', *Music & Letters*, vol.79 (1998), pp.463-9.
- Redeforth, H. 'Singing praises', *Classic CD*, issue 60 (1995), pp.10-12.
- Sabaneev, L. 'Tchaikovsky', *The Musical Times*, vol.70 (1929), pp.20-23.



- Sabaneev, L. 'Tchaikovsky', *The Musical Times*, vol.81 (1940), pp.201-202.
- Seibert, D. 'The Tchaikovsky fifth symphony without a programme', *Music Review*, vol.51 (1990), pp.36-45.
- Slonimsky, N. 'Further light on Tchaikovsky', *Musical Quarterly*, vol.24, pp.139-146.
- Spiegelman, J. 'The trial, condemnation and death of Tchaikovsky', *High Fidelity* 31 (1981), pp.49-51.
- Taruskin, R. 'Pathetic symphonist', *The New Republic* (6 February 1995), pp.26-40.
- Taruskin, R. 'Tchaikovsky's Last Days: II', *Music & Letters*, vol.79 (1998), pp.463-9.
- Tovey, D.F. 'Tchaikovsky: Pathetic symphony No.6', *Essays in Musical Analysis*, vol.2 (1935).
- Tovey, D.F. 'Tchaikovsky: Symphony No. 5', *Essays in Musical Analysis*, vol.6 (1939).
- Westrup, J. 'Tchaikovsky and the symphony', *The Musical Times*, vol.81 (1940), p.249.
- Woodside, M. 'Comment and Chronicle', *Nineteenth-Century Music*, vol.13, no.3 (1990), pp.273-274.
- Zajackowski, H. 'The function of expressive elements in Tchaikovsky's style', *The Music Review*, vol.43 (1982), pp.24-30.
- Zajackowski, H. 'Tchaikovsky's Fourth Symphony', *The Music Review*, vol.45 (1984), pp.265-276.
- Zajackowski, H. 'Tchaikovsky: the missing piece of the jigsaw puzzle', *The Musical Times*, vol.131 (1990), pp.238-242.
- Zajackowski, H. 'Tchaikovsky: the quest for the inner man by Alexander Poznansky', *The Musical Times*, vol.133 (1992), p.574.
- Zajackowski, H. 'Not to be born were best', *The Musical Times*, vol.134 (1993), pp.561-566.

## Discography

### Recordings of Tchaikovsky's songs

- Individual songs are listed using the established shorthand, wherever possible (e.g. 6/6 refers to Opus 6, No.6). Where a song does not have an Opus number, its title is given in full.
- Where the collection contains songs by other composers, only the names of these composers will be recorded rather than the details of each work.
- Details of sleeve notes are given.
- Where applicable, transliterations of names reflect those used by the recording companies.

**Olga Borodina, soprano/Larissa Gergieva, piano: *Philips* 442 013-2:**

*My genius, my angel, my friend*, 6/6, 6/5, 6/2, 6/1, *Take my heart away*, 16/1, 25/1, 28/6, 38/2, 60/6, 60/7, 60/12, 63/4, 63/5, 65/1, 73/4, 73/2, 73/6.

Translations: Jane Iles.

**Paata Burchuladze, Ivanova, L., piano: *Decca* 421 417-2DH:**

6/4, 6/6, 38/3, 38/5, 60/11, 63/4, 73/2, 73/4.

Sleeve notes: Decca.

**Netania Davrath, soprano/Erik Werba, piano: *Vanguard Classics* 08 9081 72:**

47/6, 47/7, *To forget so soon*, 73/6 [Glinka, Dargomyzhsky, Rimsky-Korsakov, Rakhmaninov, Glazunov, Rubinstein, Glière, Musorgsky, Borodin].

Sleeve notes: anon. (unlabelled).

**Paul Deschamps, bass baritone/Xavier Rivera, piano: *ADDA* 590041:**

73/6, 28/5, 6/6, 25/6, 25/1, 27/3, 25/2, 38/3, 60/10, 25/5, 60/11, 65/2, 65/6, 47/5, 6/1, 60/8, 38/1, 27/6, *Mygentus, my angel, my friend*, 73/2.

Sleeve notes: Paul Deschamps.

**Nicolai Ghiaurov, bass/Pavlina Dokovska, piano: *RCA Victor* 09026 62501 2:**

6/6, 60/4, 47/5, 38/3, 38/1 [Musorgsky, Dargomyzhsky, Cui, Sheremetiev, Gurilyov, Khrennikov]

Sleeve notes: Harlow Robinson.

**Galina Gorchakova, soprano/Larissa Gergieva, piano: *Philips* 446 720-2:**

16/1, 38/2, *To forget so soon, He loved me so much* [Balakirev, Glinka, Dargomyzhsky, Rimsky-Korsakov, Rakhmaninov].

Sleeve notes: Philip Taylor.

**Dmitri Hvorostovsky, baritone/Oleg Boshiaiovich, piano: *Philips* 432 119-2:**

73/6, 60/4, 60/11, 63/2, 38/1, 25/1, 6/4, 6/6, 28/6 [Rakhmaninov]

Sleeve notes: Francis Rizzo.

**Dmitri Hvorostovsky, baritone/Mikhail Arkadiev, piano: *Philips* 442 536-2:**

38/4, 38/3, *I should like in a single word, My genius, my angel, my friend*, 38/2, 47/5, 6/2, 38/5, 57/2, 47/6, 73/1 [Borodin, Rimsky-Korsakov, Rakhmaninov].

Sleeve notes: Francis Rizzo.

**Makvala Kasrashvili, sop./Liya Mogilevskaya, piano: *Melodiya* SUCD 10-00264:**

6/2, 57/3, 60/12, 60/6, 16/5, 47/1, 38/3, 28/3, 47/6, 57/1, 73/3, 28/6, 47/7, 73/2, 73/6, 38/2.

Sleeve notes: Melodiya.

**Nadezhda Krasnaya, sop./Vadim Fedorovtsev, piano: *Russian Disc* RD CD 11 078:**

*My genius, my angel, my friend, Zemfira's song, Midnight, Op.6 (complete), To forget so soon, Op.16 (complete), Take my heart away. Blue eyes of spring, Op.25 (complete), I should like in a single word.*

Sleeve notes: Russian Disc 1993, tr. M. Ter-Mikaelian.

**Sergey Larin, tenor/The Bekova Sisters, (arr.) piano, vln., cello: *Chandos* CHAN 9428:**

60/12, 6/6, 38/1, 38/3, 28/3, *Mezza notte*, 60/9, 47/6, *To forget so soon*, 63/2, 65/6, 73/3, 65/2, 73/4, 60/2, 73/5.

Sleeve notes: John Warrack.

**Sergei Leiferkus, bar./Semion Skigin, piano: *Conifer Classics* (vol. 1) 75605 51266 2:**

47/5, 38/2, 57/5, 6/6, 25/1, 47/4, 47/3, 38/5, *My genius, my, angel, my friend*, 6/5, 6/4, 60/6, 6/2, *I should like in a single word*, 6/1, 57/2, 28/5, 38/3, 38/1.

Sleeve notes: David Brown.

**Sergei Leiferkus, & N.Rautio/Skigin: *Conifer Classics* (vol.4) 75605 51269 2:**

47/2, 16/3, 16/4, 16/5, 16/6, 25/2, 25/3, 25/5, 25/6, *Blue eyes of spring, Midnight*, 27/2, 27/5, 27/6, *We have not long to walk*, 28/4, 38/6, 57/3, 57/4, 57/6, 60/8, 60/11.

Sleeve notes: David Brown.

**Sergei Leiferkus, Rautio, Levinsky/Skigin: *Conifer Classics* (vol.5) 75604 51270 2:**

Opus 63 (complete), Opus 65 (complete), Opus 73 (complete), 28/1, 28/2, 60/4, 60/9.

Sleeve notes: David Brown.

**Ilya Levinsky, tenor/Semion Skigin, piano: *Conifer Classics* (vol.3) 75605 51268 2:**

Opus 54 (complete), 60/1, 60/2, 60/3, 60/5, 60/10, 28/3.

Sleeve notes: David Brown.

**Ilya Levinsky, Leiferkus, Rautio/Skigin: *Conifer Classics* (vol.5) 75604 51270 2:**

Opus 63 (complete), Opus 65 (complete), Opus 73 (complete), 28/1, 28/2, 60/4, 60/9.

Sleeve notes: David Brown.

**Alexey Martynov, tenor/Aristotel Konstantinidi, piano: *MK* 417054:**

6/1, 6/5, 6/2, 16/2, 16/1, *I should like in a single word*, 28/1, 38/1, 38/2, 38/3, 47/1, 47/3, 54/10, 60/7, 60/3, 60/4, 60/9, 60/8, 63/2, 63/6, Opus 73 (complete).

Sleeve notes: MK/Mezhdunarodnaia Kniga.

**Evgeni Nesterenko/Evgeni Shenderovich, piano: *Russian Disc* RD CD 11 372:**

47/5, 60/4, *I should like in a single word*, 57/2, 63/2, 6/5, 73/1, 38/3, 38/1, 60/11, 28/6, 6/6, 16/3, 60/12, 63/6, 73/6, 47/6 [Rakhmaninov].

Sleeve notes: Russian Disc 1994, tr. M. Ter-Mikaelian.

**Paul Plishka, bass/Thomas Hrynkiw, piano: *Dinemec Classics* DCCD 016:**

6/6, 38/1, 16/1 [Musorgsky, Rakhmaninov, Medtner, Shostakovich].

Sleeve notes: Robert Matthew-Walker.

**Nina Rautio, sop./Semion Skigin, piano: *Conifer Classics* (vol. 2) 75605 512267 2:**

47/1, 28/4, 27/3, 25/4, *Zemfira's song*, 60/7, 28/6, 6/3, *To forget so soon*, 47/7, *Take my heart away*, 16/1, 57/1, 27/4, 60/12, 16/2, 27/1, 47/6.

Sleeve notes: David Brown.

**Nina Rautio, & S. Leiferkus/Skigin: *Conifer Classics* (vol.4) 75605 51269 2:**

47/2, 16/3, 16/4, 16/5, 16/6, 25/2, 25/3, 25/5, 25/6, *Blue eyes of spring, Midnight*, 27/2, 27/5, 27/6, *We have not long to walk*, 28/4, 38/6, 57/3, 57/4, 57/6, 60/8, 60/11.

Sleeve notes: David Brown.

**Nina Rautio, Leiferkus, Levinsky/Skigin: *Conifer Classics* (vol.5) 75604 51270 2:**

Opus 63 (complete), Opus 65 (complete), Opus 73 (complete), 28/1, 28/2, 60/4, 60/9.

Sleeve notes: David Brown.

**Joan Rodgers, soprano/Roger Vignoles, piano: *Hyperion* CDA 66617:**

60/1, *To forget so soon*, 60/4, 38/2, 38/3, 28/6, 6/1, 54/8, 47/7, 16/1, 60/10, 63/6, 25/4, 6/2, 54/10, 54/9, 28/3, 6/6, 47/6, 47/1, 6/5.

Sleeve notes: David Brown.

**Elizabeth Söderström, soprano/Vladimir Ashkenazy, piano: *Decca* 436 204-2:**

54/8, 27/4, 60/4, 60/1, 6/6, 16/1, 6/5, 28/6, 47/6, 54/9, 60/5, *Midnight*, 65/1, 65/2, 65/4, 65/5, 73/4, 25/2, *My genius, my angel, my friend, Zemfira's song*, 6/1, *To forget so soon*, 16/4, *Take my heart away*, 28/3, 38/2, 38/3, 47/1.

Sleeve notes: Martin Cooper.

**Elizabeth Söderström, soprano/Vladimir Ashkenazy, piano: *Decca* SXDL 7606:**

*My genius, my angel, my friend, Zemfira's song*, 6/1, *To forget so soon*, 16/4, *Take my heart away*, 28/2, 38/2, 38/3, 47/1, 47/7, 54/4, 57/3, 63/4, 63/6, 65/6, 73/1, 60/10.

Sleeve notes: Martin Cooper.

**Anatoli Solovyanenko, tenor/Parkhomovsky-Siberia: *Melodiya* SUCD 10-00201:**

6/5, 38/3, 38/2, 47/6.

Sleeve notes: Melodiya.

**Robert Tear, tenor/Philip Ledger, piano: *Argo* ZRG 707:**

*My genius, my angel, my friend*, 25/1, 6/6, 6/1, 27/6, 28/5, 16/2, 38/3, 25/6, 60/11, 60/10, 16/1, 65/2, 25/2, *To forget so soon*, 16/5, 73/6, 27/3, 38/1.

Sleeve notes: Gerald Abraham.

**Lawrence Tibbett, baritone/Shilkret, orchestral arr.: *Victrola* VICS 1340:**

6/6, 47/5 [Bizet, Gounod, Rossini, Verdi, Puccini, Leoncavallo, Schubert, Loewe, Musorgsky].

Sleeve notes: Francis Robinson.

**Julia Varady, soprano/Aribert Reimann, piano: *Orfeo* C 053 851 A:**

*I should like in a single word*, 6/1, 6/5, 28/3, 47/1, 47/2, Op.73 (complete), Op.65 (complete).

Sleeve notes: Alexander von Schlippe.

**Galina Vishnevskaya, Mstislav Rostropovich, piano: *Erato* ERAT [2] 2292-45643-2:**

6/2, 6/6, 16/10, 25/1, 28/4, 38/3, 47/6, 57/1, 57/3, 60/6, 60/9, 65/1, 73/4, *To forget so soon*.

Sleeve notes: Gerald Norris.

## Historical and Concert Recordings of Tchaikovsky's songs

- Historical recordings are dated according to the year of the original recording (r.~).

### Key:

ADDA	ADDA	CONI	Conifer Classics	ORFE	Orfeo
ARAB	Arabesque	DANA	Danacord	PEAR	Pearl (Pavilion)
ASV	ASV	DECC	Decca	PHIL	Philips
AUVI	Auvidis	DUTT	Dutton Laboratories	PREI	Preiser
BIDD	Biddulph	EMI	EMI	RCA	RCA Victor
BIS	BIS	EURO	Eurodisc	ROMO	Romophone
CALA	Cala	FORL	Forlane	RUSS	Russian Disc
CBC	CBC Records	HYPE	Hyperion	SANC	Sanctus Recordings
CDM	CdM Russian Season	MDG	Dabringhaus und Grimm	SILV	Silva Screen
CFP	Classics for Pleasure	MEZH	Mezhdunarodnaya Kniga	SONY	Sony Classical
CHAN	Chandos	MMOI	Memoir Classics	SYMP	Symposium
CHNT	Le Chant du Monde	MUSI	Music & Arts	VAI	Video Artists International
CLLE	Collegium	ODE	Ode	VANG	Vanguard Classics

<b>Belmas, X., Kitschin, A.</b> (r.1929): MMOI, CDMOIR422	47/1, 47/7.
<b>Caruso, E., Scognamiglio, G.</b> (r.1913): RCA, [12] GL84046	38/6.
<b>Caruso, E., Pasternack, J.</b> (r.1916): RCA, [12] GD60495 (4)	6/5.
<b>Chaliapin, F., anon.</b> (r.1902): SYMP, SYMCD1105	60/4, 65/2.
<b>Chaliapin, F., anon.</b> (r.1921): MMOI, CDMOIR422	60/4.
<b>Christoff, B., Labinsky, A.</b> (r.1959/60): EMI, [5] CZS7 67700-2	6/6.
<b>Christoff, B., Marchésini, G., Labinsky, A.:</b> EMI, TC2-MOM131	6/6.
<b>Davidov, A., anon.</b> (r.1901): PEAR, GEMMCDS9007/9 (1)	60/9.
<b>Davtian, A., Yurigin-Klevke, V.</b> (r.1994).: Russian Disc, RCDC10034	<i>I should like in a single word,</i> 6/2, 38/2, 38/3, 73/6.
<b>Dolukhanova, Z., Kozel, B.</b> (r.1958): Russian Disc, RCDC11342	47/6, <i>Mezza notte</i> , 6/2, 6/3, 27/2, 38/2, 38/3, 63/5, 63/6, 47/6, <i>Take my heart away</i> , <i>Zemfira's song</i> .
<b>Ershov, I., anon</b> (r.1903): PEAR, [3] GEMMCDS9997/9 (1)	63/6.
<b>Frijsh, P., Nielson, E.</b> (r.1933): PEAR, GEMMCDS9095 (2)	38/3.
<b>Gaetani, J. de, Kalish, G.</b> (date?): ARAB, Z6674	<i>Blue eyes of spring</i> , 6/2, 6/6, 25/4, 27/1, 27/5, 38/2, 47/4, 47/7, <i>Take my heart away</i> .

<b>Gedda, N.</b> , Eyron, J. (r.1966): EMI, [4] CMS5 65685 - 2 (2)	16/5, 38/1, 38/3, 73/3.
<b>Istomin, E.</b> , arr. piano, Rakmaninov (r.1942): ADDA 581049	16/1.
<b>Kamionsky, O.</b> , anon. (r.1909): SYMP, SYMCD1151	60/9.
<b>Kastorsky, V.</b> , anon. (r.1906): PEAR, GEMMCDS9001/3 (1)	63/6.
<b>Lisitsian, P.</b> , Abramovich, B. (r.1951): Russian Disc, RCDC15021	57/5.
<b>Lisitsian, P.</b> , Erokhin, A. (r.1955) Russian Disc, RCDC15021	60/6, 63/5, 73/5.
<b>Lisitsian, P.</b> , Doloukhanian, A. (r.1939): Russ. Disc, RCDC15021	25/1.
<b>Lisitsian, P.</b> , Korolykov, N.(r.1953): Russian Disc, RCDC15021	65/4.
<b>Lisitsian, P.</b> , Sakharov, M. (r.1949): Russian Disc, RCDC15021	38/6.
<b>Lisitsian, P.</b> , Walter, N. (r.1961) Russian Disc, RCDC15021	6/6, 28/6, 38/1, 73/1.
<b>Loukjanetz, V.</b> , Lerebours, P.(date?): AUVI, V4662	16/1.
<b>Obukhova, N.</b> , Sakharov, M. (r.1949): EMI, [8] EX769741-1 (5)	6/5.
<b>Orda, A.</b> , Lee, J. (r.1959): SYMP 1067	16/3, 25/6, 38/1, 47/5, 6/3, 25/6, 38/1, 47/5.
<b>Norman, J.</b> , Shenderovich, E. (1990): RCA, RD60731	65/1, 65/6.
<b>Pedrotti, M.</b> , Ralls, S.(date?): CBC, MVCD1051	6/4, 6/6, 38/1, 47/5.
<b>Podles, E.</b> , Johnson, G. (5/95): FORL, UCD16683	47/1, 47/6, 47/7, <i>Zemfira's song</i> .
<b>Ponselle,R.</b> , Chichagov, I. (r.1954): ROMO [3] 810222	6/6.
<b>Pöntinen, R.</b> , arr. piano Rakhmaninov (r.1994): BIS, BIS-CD661	54/10.
<b>Price, M.</b> , Lockhart, J. (r.1973): CFP, CD-CFP4669	6/1, 6/6, 38/3.
<b>Reizen, M.</b> , Coates, A. (r.1929): EMI, [8] EX769741-15	47/5.
<b>Reszke, E. de</b> , Prince, C.A. (r.1903): SONY, [2] MH2K62334	38/1.
<b>Schwarzkopf, E.</b> , Parsons, G. (r.1967): EMI, CDM7 63654-2	38/6.
<b>Shevelev, N.</b> , anon. (r.1901): PEAR, [3] GEMMCDS9007/9 (2)	6/4.
<b>Sobinov, L.</b> , anon. (r.1911): MMOI, CDMOIR422	38/3, 60/10.
<b>Tartakov, I.</b> , anon. (r.1901): PEAR, [3]GEMMCDS9997/9 (1)	38/3.

<b>Vassilieva, E., Schab, J.</b> (date?): CHNT, [2] LDC278 972/3	6/2, 25/4, 47/7.
<b>Vayne, K., Tilney, C.</b> (r.1966): PREI 89996	16/5, 6/3, <i>To forget so soon.</i>
<b>Vinogradov, G., Orentlicher, G.</b> (r.1946-53): PREI 89118	60/2, 60/9, 63/5, <i>Take my heart away, To forget so soon.</i>
<b>Vishnevskaya G., Rostropovich, M.</b> (r.1975): EMI, [3] CMS5 65716-2	6/1, 6/5, 28/6, 38/2, 38/3, 73/3, 73/6, 47/1, 47/4, 47/7.

### **Arrangements and translated versions of Tchaikovsky's songs**

<b>Aldrich, R.</b> , arr. Aldrich for 2 pianos and orchestra (r.1971): DECC 444 787-2LPF	6/6.
<b>Britton, H.</b> , arr. Britton (date?): ASV, CDQS6028	6/6.
<b>Cambridge Singers</b> , Rutter, J., arr. Caspar (r.1993): CLLE, COLCD124	54/5.
<b>Clare College Choir and orch.</b> , Cambridge, Rutter, J. (12/89) (English): DECC 425 500-2DM	16/1.
<b>Caruso, E.</b> , arr. orch., Pasternack, J. (r.1916) (French): RCA, [12] GD60495 (5) & PEAR, [3] EVC4 (1)	6/5.
<b>Caruso, E.</b> , arr. orch., Rogers, W.B. (r.1914): RCA, GD60495 (5) [also PEAR, [3] EVC3 (1)]	38/1.
<b>Cherkassky, S.</b> , arr. Nagel (1979), DECC, 433 651-2DH	6/6.
<b>Christchurch Cathedral Choir</b> , Bicket, H., Grier, F., arr. Shaw (r.c1982) (English): ASV, CDWHL2097	54/5.
<b>Domingo, P.</b> , Perlman, I., NY Studio Orchestra, Tunick, J. (r.1990) EMI, CDC7 54266-2	6/6.
<b>Elman, M.</b> , Kahn, P., arr. Elman (r.1910) BIDD, LAB035	6/6.
<b>Fox, V.</b> , arr. organ (r.1959): EMI, CDM5 65426-2	6/6.
<b>Garrett, L.</b> , RPO, Robinson, P. (r.1994): SILV, SILKD6004	6/6.
<b>Guindin, A.</b> , arr. piano, Rakhmaninov (r.1995): CDM, RUS288 122	16/1.
<b>Halim, E.</b> , trans. Rakhmaninov (date?): ARAB, Z6615	16/1.
<b>Hobson, I.</b> , arr.piano, Rakhmaninov (r.1982): CFP, CD-CFPSD4748	16/1.
<b>Hobson, I.</b> , arr. piano, Rakhmaninov (r.1994/5): ARAB, Z6663	16/1.



<b>Holl, R.,</b> Meisenberg, O., (date?) (German): PREI, 93393	25/5, 38/3, 38/5.
<b>Höricke, F.,</b> arr. piano, Rakhmaninov (r.1993): MDG611 0547-2	16/1.
<b>Koshetz, N.,</b> arr. instrumental ensemble (r.c 1922): MMOI, CDMOIR422	6/6.
<b>Lanza, M.,</b> orch., Sinatra, R. (r.1951), RCA, 09026 68073-2	6/6.
<b>Larin, S.,</b> Bekova sisters (arr. Bekova sisters) (r.1995): see main list	
<b>Lipovsek, M.,</b> Philadelphia, Sawallisch, W., arr. Stokowski, (r.1995): EMI, CDC5 55592-2	38/3.
<b>Lugansky, N.,</b> arr. piano, Rakhmaninov (r.1993): VANG, 99009	16/1.
<b>Marshev, O.,</b> arr. piano Pabst (r.1996): DANA, DACOCD450	16/1.
<b>McCann, P.,</b> Black Dyke Mills Band, Parkes, P., arr. Langford, G. (r.1984): CHAN, CHAN4501	6/6.
<b>Melchior, L.,</b> orch., Barlow, H. (1950): VAI, VAI69 107	6/6.
<b>Natzke, O.,</b> Greenslade, H. (r.1938) (English): ODE, CDODE1365	47/5.
<b>NBC Symph. Orch.,</b> Stokowski, arr. Stokowski (r.1942): CALA, CACD0502	73/6.
<b>Noble, D.,</b> Moore, G. (r.1947) (English): DUTT, CDLX7017	6/6, 38/1.
<b>Pelle, N.,</b> Montreal I Musici , Turovsky, Y., orch. P. Jaffe (r.1993): CHAN, CHAN9304	16/1.
<b>Philadelphia S.O.,</b> Stokowski, L., arr. orch., Stokowski (r.1937) : BIDD, WHL015	73/6.
<b>Piatigorsky, G.,</b> Szreter, K., arr. Piatigorsky (r. c1928): MUSI, MACD-674	6/6.
<b>Pöntinen, R.,</b> arr. Rakhmaninov (r.1994): BIS, BIS-CD661	54/10.

**Rakhmaninov, S.**, arr.piano, Rakhmaninov (r.1942): RCA, GD87766 16/1.  
[also: RCA, [10] 09026 61265-2 (2)]

**Rethburg, E.**, orch (r.1925) (German): ROMO, [2] 81012 -2 6/6.

**Sakonov, J.**, London Fest. Orch., arr. Sax (r.1972), DECC 444 786-2LPF 6/6.

**Schlussus, H.**, Peschko, S. (r.1938) (German): PREI [2] 89206 47/5.

**Schwarzkopf, E.**, Moore, G. (r.1956) (German): EMI, CHS5 65860-2 (2) 6/6.

**Shelley, H.**, arr. piano, Rakhmaninov (r.1991): HYPE, CDA66486 16/1.

**Stern, I.**, Columbia SO, Katims, M.,arr. Harris (r.1963): SONY, SK45816 1/6.

**Tibbett, L.**, orch., Shilkret, N. (r.1932) (English): MMOI, CDMOIR422 6/6, 47/5.

**Warren, L.**, orch., Barlow, H. (1949): VAI, VAI69 105 6/6.

**Wild, E.**, piano transcription, Wild (1995): SONY, SK62036 38/3.

**Wunderlich, F.**, Berlin SO, Becker, G. (date?): EURO, GD69018 6/6.